

A RADIO NIGHT ADVENTURE. BY BERT THOMAS.



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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES

for the week commencing
SUNDAY, April 12th.

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SPECIAL CONTENTS:

THE MYSTERY OF BRAHMS.
By R. D. S. McMillan.

A WIRELESS WORLD LANGUAGE.
Will it Be English?

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

LISTENERS' LETTERS.

IMPORTANT TO READERS

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Life, Mind, and The Ether.

By Sir OLIVER LODGE.

[This week we publish the last of the seven lectures on "Ether and Reality" which Sir Oliver Lodge is broadcasting from London.]

LET us run over some of the properties of the Ether so far as they have been ascertained. It is a universal connecting medium, filling all Space to the furthest limits, penetrating the interstices of the atoms without break in its continuity. So completely does it fill Space that it is sometimes identified with space; it has been spoken of as Absolute Space; it is also called "The Continuum." But whatever name be given to it, it is a substantial reality, though to us it appears as empty space because we have no sense organ for its appreciation. It is invisible, intangible, imadible. But it can be thrown into tremors by heated bodies, and of these tremors we have a receiving organ in the eye, which is our one physical or physiological link with the Ether.

The first function of the Ether is to weld the atoms together by cohesion, and the planets and stars together by gravitation. The second function is to transmit the vibrations from one piece of matter to another—which it does at a great, but finite speed, which can be measured, thus telling us something about it, and showing that it belongs to the material or physical Universe, though it is not what we ordinarily speak of as matter.

The Ether has perfect properties, such as no form of ordinary matter has. Matter is only sub-permanent; it is liable to all manner of changes; solid bodies break up, disintegrate, and decay; material things wear out, they are imperfectly elastic; a spring bent too long gets permanently set, and does not recoil. Matter is subject to fatigue, it ages; complicated molecules break up into simpler ones. Nothing in that sense is permanent. The everlasting hills are not everlasting; they rise and they fall; the changes are slow, but inevitable.

The hills are shaped
as they are by the
force of the ether
and nothing
stands.

They melt the
mist, the mist
lands.

Like clouds they
shape themselves
and go.

The crust of the
earth displays the
history of past times.
Oh, Earth, what
changes hast thou
seen!

There where the long
street runs, hath been
The stillness of the central sea.

Of ancient civilisations we find only traces: the most solid buildings are temporary. All the energy of matter tends to fritter itself down into heat, what is called the dissipation of energy; not that the energy goes out of existence, it changes its form and comes to be available. Like milk spilt upon the ground, it is no longer useful, though still it exists.

Energy is constant in quantity; it changes its form; sometimes it is matter in motion, then again it is Ether in vibration, or else it is strained Ether without vibration. All the energy really belongs to the Ether, but it manifests itself in different forms. No law of dissipation applies to the Ether; that is what I mean by saying that its properties are perfect. Ether loses away no energy, it preserves it all; it is perfectly transparent; it transmits light from the most distant stars without waste or loss of any kind. Only matter dissipates energy, only matter wastes and decays, only matter ages and wears out.

So far we are on fairly safe ground. Now let us speculate a little and apply what we have
(Continued overleaf.)



Sir OLIVER LODGE.

Life, Mind, and The Ether.

(Continued from the previous page.)

learned to the elucidation of some phenomena which we have not yet dealt with.

Matter exists, not only in the inorganic form of solids, liquids, and gases, and in the disintegrated form of electrons and protons; it exists also as the complex molecules known as *protoplasm*, which, for some reason or other has shown itself to be the vehicle of life.

Some forms of matter are endowed with, or animated by, life. This property of animation is a great mystery; we do not know what "life" is, we only see what it can do. We perceive that it can enter into relation with matter, that it has a character and identity of its own, and that it builds up matter to correspond with, or to represent, that identity. Life can take a variety of forms, and every form is characterized by a certain shape. The life of an oak is transmitted to an oak; the life of an elm to an elm. One form of life takes the shape of a bird, another of a fish, another of a quadruped. The varieties of life are innumerable, and are studied in the great Science of Biology. "To every seed his own body."

Character in Vegetables.

What has that to do with the Ether? Consider any piece of matter, and we shall see. Contemplate any solid object; a vase, it may be, or a jewel, or a statue. What is it that holds the atoms together in that particular shape? If the atoms were not connected, they would be moving about at random like the atoms of a gas; but they are connected, crystallized, as it were, together by the forces of cohesion. Even in a liquid they are held together into a body of definite size, though not of definite shape. A liquid has size, though not shape; a gas has neither; a solid has both size and shape. The shape is most definite and law-abiding in a crystal; but in a plant or an animal it has a definite character too—not so definite, as in a crystal a good deal of variety is possible—but an animal or vegetable body has an undoubted character of its own, even to minute detail, and this character is handed down from one generation to another; modified, perhaps, but only slowly, by the age-long process of evolution.

And at a certain stage of evolution, not life only makes use of the animated protoplasmic material. Conscious Mind enters into relation with it, too.

An Eternal Riddle.

There is much to be said about that; nor is the subject free from controversy. But however the fact itself ought to be expressed, the fact itself is familiar. Life and Mind have entered into relation with matter. What they are we know not; we can only study their behaviour; they use matter for a time and then disappear.

"Disappear"; that is the word; we have no right to say they go out of existence; that would be going beyond our knowledge; they go out of our ken. If they are real things, it is quite unlikely that they go out of existence. But what their existence really means, I, for one, have no idea; all I know is that they can animate and control matter.

But do they animate matter alone? What about the Ether which holds the atoms together, the welding Ether which is essential to the characteristic configuration of a body—which is as essential as the matter itself? We do not attend to the Ether aspect of a body; we have no sense organ for its appreciation; we only directly apprehend matter. Matter we apprehend easily, when young children; but, as we grow up, we infer the Ether, too, or some of us do.

We know that a body of characteristic shape, or, indeed, of any definite shape, cannot exist without the forces of cohesion—cannot exist,

therefore, without the Ether; meaning by the Ether now, not the whole, but the immaterialized part of it, the part which is the region of strain, the receptacle of potential energy, the substance in which the atoms of matter are embedded. Not only is there a matter body, there is also an Ether body; the two are co-existent.

A matter body is animated when it belongs to a plant or an animal. Is the Ether body likewise animated? If so, we may well ask the question—what happens when the matter body wears out? We may be sure that the Ether body does not wear out; that is contrary to all we know about the Ether and its perfect properties.

The Higher Animation.

But there is a higher kind of animation, that which is characterized by Mind and Consciousness, and Memory and Affection, and many other extraordinary attributes, which we know of, but do not understand. I do not deny these attributes to the higher animals—but they are conspicuous in man. Are they transitory, or are they permanent? They belong to the Unseen Universe, the universe which makes no appeal to our senses. Do these psychical attributes require a vehicle in the material universe? Apparently, they do. We know them when embodied, they are embodied in matter; they act on matter and move it, move it and rearrange it—which is a special kind of motion. That is all they do to matter; they make use of the particles of matter to display themselves, and only when they operate on matter are we aware of them, because our senses are material senses.

But, we are bound to ask, do they act on matter directly or indirectly? Now we are coming to a region which is open to experiment and observation. How do we ourselves act on matter? The matter of our bodies has been put together unconsciously; our individuality has done it, in ways we know not how; we could not build up this body consciously. But it has been built up and it is ours to control.

By aid of the body, we can operate on external matter; we can consciously move other bodies; we can build things; we can set things rolling; we can speak and we can broadcast; in other words, we can use matter to display our thoughts. Moreover, beings similar to ourselves can receive those thoughts, being acted upon by the vibrations of the air or of the Ether; they have the faculty of interpreting these vibrations in the way which the originating mind intended.

The True Vehicle of Life.

All this is very puzzling, very mysterious. The Universe in which we belong is greater than the physical universe; it utilizes and dominates it. Shall we say that we share the disabilities of matter, that our existence is limited to the instrument which we employ, or may we surmise that, like the Ether, we have a more permanent and perfect existence, not liable to death and decay? It is a question to which an answer may in due time be forthcoming.

Meanwhile, I have not answered the question which I asked a little time ago: How do we consciously, through our muscles, set upon matter? The first answer is: by contact; we touch a body and we move it. But consider what we have learnt. What do we mean by contact? Atoms of matter are never in contact; when two pieces of matter come within close range of each other, there are forces of repulsion between them which prevent contact; an electron cannot touch another electron; they repel each other too violently for that. Whether an electron can ever touch a proton, we do not know; but if it did, something extraordinary would happen; there would be a

flash of radiation and the two particles would disappear.

That is not what happens when we move a body. The fact is, we touch it only through the Ether, just as a magnet attracts a bit of iron through the Ether, or an electric charge repels another through the Ether. So it is, after all, on the Ether that we act directly, and on matter only indirectly. I believe that that is so always, and that our real bodily manifestation is through the Ether primarily, and through the matter associated with it indirectly. I wish to make the hypothesis that it is the Ether which is really animated, and that this animated Ether interacts with matter. I suggest that the true vehicle of life and mind is Ether, and not matter at all.

Mental Communism.

But if we acted on the Ether only—if our action were limited to that—we should not be able to make any impression on the senses of our friends and neighbours; so indirectly, and through the Ether, we act on matter as well.

Somehow or other, we have constructed bodies which represent our personality, and with them we can move about, make vibrations, alter the configuration of the world in which we live, and represent to others our ideas.

It is a very indirect and singular process; there may be other and more direct methods of mental communion. Some people think there are, and call it Telepathy; others think we can only act through and by means of matter. Somehow or other, one mind can act on another; but the ordinary method by which it does so is extremely roundabout. In some mysterious way, it liberates energy from the brain-cell, which then travels along a nerve, stimulates a muscle to contract, and then either the hand writes, or the larynx vibrates, or the fingers press a telegraph key. The result is that either an aerial or an ethereal disturbance is set up, which travels to a distance, is there received by a suitable instrument (usually either an ear or an eye), appropriate nerves are stimulated, and the stimulus reaches a brain cell.

Our Chance of Survival.

There is delay in the process; time is taken for the vibration to travel—the thought seems to have to exist in a curious mechanical form in its passage between the organisms—but the delay is usually not great.

There may, however, be great delay; the material impression produced by one person may be delayed in reception till long after he is dead. Someone has made marks on a bit of paper, or has arranged pigments on a canvas; and this re-arrangement of matter can be buried for a century, to be interpreted only by a subsequent generation. Not to be interpreted at all unless submitted to a competent mind.

These are the strange phenomena to which we have grown accustomed. Certainly the records can survive the death of the body; but can the thought which produced them survive, can the conscious memory of events survive? I say that if the Ether is animated, and if the mind is acting on the Ether and uses it as the real vehicle, they have every chance of surviving. Mind may always need a vehicle, a body, a habitation; but it need not be made of matter.

Only for purposes of transmission and communication do we need the world of matter. Our real existence is elsewhere and otherwise. We—our own nature—must not be confused with the atoms; they are an immediate tool, a weapon, an instrument, a means of manifestation.

The Ether is a permanent vehicle, probably adapted to the utilization of something still more beyond our senses than itself. Reality lies in the unseen, the permanent, where there need be no imperfection, no wearing out and decaying, no dissipation of energy, no loss or waste or fatigue. All these imperfections belong to the assemblage of atoms which we call matter; these truly are temporary; but Reality is permanent.

Shakespeare's Songs.

Musical Gems To Be Broadcast.

CONSIDERING the wealth of beautiful songs to be found in Shakespeare, it is remarkable that so comparatively few composers should have thought it worth while to set them to music. However, these few have produced some gems of melody that will probably last as long as the verses themselves.

On Monday, April 13th, listeners will have an opportunity of hearing a number of them when a programme of Shakespeare's songs will be broadcast from Glasgow. Among them will be "Hark, Hark the Lark"; "Where the Bee Sucks"; "Crabbed Age and Youth"; and "O Mistress Mine."

A Masterpiece in Twenty Minutes.

Perhaps the most famous of music to Shakespeare's songs is that which we owe to Schubert. He had a particular liking for the verses of the great English dramatist, although it is said that he was never himself quite satisfied with the music that he put to them.

One of his happiest inspirations, the song "Hark, Hark the Lark," came to him suddenly while he was sitting in a crowded beer-garden. Hastily snatching up a bill-of-fare, he jotted down the music on the back in the short space of twenty minutes. Other fine Shakespearean songs of his are "Who is Sylvia?" and the "Drinking Song" from *Antony and Cleopatra*.

Sullivan's First Success.

It was, perhaps, natural that such a typically English composer as Sir Arthur Sullivan should have gone to Shakespeare for some of his inspirations. In his very early days he composed incidental music to *The Tempest*, and indeed his first great success was made with this music. It was performed at the Crystal Palace on April 5th, 1862, and met with instantaneous recognition.

Five beautiful settings of Shakespearean songs also came from his pen, especially well known being "Orpheus With His Lute," "O Mistress Mine," and the "Willow Song." Sullivan also wrote some very fine incidental music to *Henry VIII*.

Inspired by the Plays.

Apart from simply setting music to his songs, numerous composers have been inspired by Shakespeare's plays. Mendelssohn's first serious effort was an overture to *A Midsummer Night's Dream*, while Beethoven's *Coriolanus* overture is one of the finest things in music. Among more recent composers must be mentioned Edward German, whose charming dances to *Henry VIII* are among the best things of their kind; Sir Alexander Mackenzie, who wrote music to *Coriolanus* and a *Twelfth Night* overture; and Roger Quilter, who composed a charming suite for *As You Like It*.

It is this latter composer's version of "O Mistress Mine" that is to be broadcast on Monday.

IN LIEU of a programme broadcast from the local studio at Edinburgh, a concert will be held on April 17th in the Usher Hall, Edinburgh, in aid of the Fund for the Extension of the Pleasance Settlement, the Warden of which is Dr. Harry Miller.

The Lord Provost of Edinburgh, the Rt. Hon. Sir W. L. Sleigh, will speak during the evening, and a number of distinguished artists will take part in the programme, which is to be broadcast.

The Musical "Barbarians."

A Good Word for "Low-Brow" Tastes.

The following amusing article by Mr. A. B. Walkley appeared recently in "The Times," and is published here by permission of the proprietors of that newspaper.

LAST week I ventured to put forward a modest plea on behalf of the musical comedy public, who are reputed to constitute, in the region of music, the stupid party. Modest, I say, but I flatter myself; it was, of course, egoistic. For modesty is only one of the innumerable forms of the *culte du moi*, and I was sub-consciously defending myself, to myself, against the imputation of stupidity. This week I am impelled to go a little further.

A Vast Crowd.

I find myself, to my chagrin (which I want to turn, by hook or by crook, into a feeling of pleasure), submerged among the barbarians. Who are the musical barbarians? They are the vast crowd to whom music is among the ancillary, if not merely mechanical arts. They dance to it; or listen to it, with a head-piece over their ears, coming out of the sky between a eulogy of the Aston Villa half-backs and "Good Night, Everybody, Good Night"; or extract it, with needles and a whirling disc, from the gramophone.

"Absolute" music—a violin sonata of Brahms or a Beethoven quartet—is to them the abomination of desolation spoken of in the Book of the Prophet.

Now, I am not entirely submerged. May I say that Beethoven and Brahms can still exalt me into the Seventh Heaven of rapture? That among the tenderest memories of my green unknown youth still linger the concerts of Miss Norman Nepuda and Sir Charles Hallé—Sir Charles of whom the legendary American said that "the manner of the elderly statesman at the piano is austere and chilling"? I have sat in my day at the Saturday Pops, and now cannot set eyes on a violoncello without thinking of one Fiatti. (These confessions sound dreadfully Victorian; I apologize for having been born in the Dark Ages.) All the same, I cannot be one of the Elect. For I find myself in considerable sympathy with the musical barbarians.

A Great Evening.

They had a great evening at the Queen's Hall last week, and I was there, shaking all the time in my shoes at the thought of what the musical expert of *The Times* would say about the whole affair next morning. Since then I have read his notice and feel a worm. Well, the worm will turn, as you know. Heaven forbid that I should even appear to controvert the judgments of my esteemed colleague! Let the syncope and so-called "M. N. Labrigo" who perpetrated the "Suite in Syncopated Rhythm" and who, it seems, bears another name which his father made well known among musicians, fight it out with his critic, if he has a mind to it and any breath left in his body. Besides, I am not a musician, and cannot even guess his father's name. And yet . . . and yet . . . I cannot help wondering how it is I get so much pleasure out of that barbarian concert. Let me try to resolve it into its component parts.

Exciting Curiosity.

In the first place, there is a certain amount of visual pleasure. The eye is at once struck and amused by the incongruity between the "immaculate" evening dress of the performers and the weird, mysterious instruments some of them play. Curiosity is excited. What is that huge brass instrument with a cavernous mouth and snake-like coils that wind themselves about the player's body, so that he

resembles Lighton's "Athlete Struggling With a Python"?

You see from the programme that the Savoy orchestra includes a Sarusophone and a Souasophone. Which are they? And why were they so called? All this sheer oddity diverts you, or should—unless you have been unwise enough to put away childish things.

I get no thrill from the various coloured lights with which they flood the stage; but I do greatly like the human touch, the sense of intimate enjoyment, in the habit of some of the players of turning to their neighbour and playing as it were for him and his appreciation of good bits. The great example of this is Giuseppe's "Concert" at the Pitti, where the young monk at the clavichord turns to glance, as he strikes the notes, at the old fellow standing behind him with the lute. Not otherwise did No. 2 of the Banjo Quartet turn to No. 1 and then to No. 3, with a smile and a slight nod. Evidently they were not only playing the banjo, but playing a game among themselves as well; and their pleasure in the game communicated itself to you.

Turning a Concert Into a Circus.

But the orchestra, I think, tend to overdo this game-playing effect. They will now and then play at one another, rising from their chairs, and brandishing their instruments as they blow into them. This may do in the ballroom, amid the contagious excitement of the dance, but it turns a concert into a circus.

Next, there is a pleasing titillation of the historical sense. The banjo quartet represented the old Negro band, the fount and origin of all this syncopated music, the protoplasm of a life that now pulses and heaves through two continents. The same sense is addressed by the episode, "In a Music Room, New York, 1849," which is intended as a tribute to the memory of Stephen Collins Foster. Did you ever hear of Stephen Collins Foster? He was the composer of "My Old Kentucky Home" and the "Old Folks at Home," and, it seems, died in abject poverty. They sing these songs, in costume, with delicacy and a certain elegance that make the old, hackneyed tunes seem almost fresh.

A Terror In Unwary Hands.

A certain elegance! That, I fancy, is the chief source of my pleasure, the elegance with which these Savoy bands play music in itself far from elegant and often verging on the vulgar. Even when they descend to the intentionally cacophonous, they do it with a style and grace of their own.

No one will deny that they are at their best in fox-trot music, and some of us think they would be wiser to stick to it. Its rhythm is as monotonous as the ticking of a clock, and the sugar-imposed melodies are apt to be cloying; but when I hear it played with the daintiness and perfect finish of the Savoy bands, I feel that it has a real value among the excitements and exhilarations of life. Their typical instrument is the saxophone, a terror in unwary hands and the butt of the comic Press; but if any honest musician, after hearing Mr. Jacobs, of the Boston orchestra, play his solo, can ever pooch-pooch the saxophone again, I'll eat my hat.

EASTER MONDAY at the Belfast Station has been set aside for a popular holiday programme, which will include light music by the Belfast Radio Players and Mr. Sam Corry in his "Punch and Judy" show. Although Mr. Corry has broadcast frequently in the Children's Hour, this will be the first appearance of "Punch and Judy" in the evening till.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Mr. Tom Mix to Broadcast.

CINEMA enthusiasts will be interested to learn that Mr. Tom Mix, the famous cowboy "star," is to broadcast a talk from London on Tuesday, April 14th, (8.8. to all Stations). This will be Mr. Mix's first visit to Europe.

Broadcast from a Liner.

Liverpool's programme on April 22nd is to be broadcast from the Cunard Liner *Nanania*, which will be in dock at the time. Listeners are asked to imagine that they are present at the concert, which is being held in the first class lounge of the liner to celebrate the last night at sea. They will not only hear sea songs and choruses with orchestral music, but also what is happening on the bridge of the liner. Those who have been present at a concert at sea can imagine the type of programme that is to be provided, and listeners who have not yet enjoyed that experience will be able to sense the atmosphere of such an occasion.

Musical Comedy Night.

A Musical Comedy Night is scheduled for London on April 18th, but at about 9.30 p.m. a performance of *Katouna*, or *An Arabian Noddy*, the operetta by Mr. Arthur Wood, will be included. *Katouna* was first performed at London at the beginning of February. It is in rather too serious vein to be styled a comedy. There is an easily distinguishable plot running through its half-hour of performance. A work of this length is ideal for wireless transmission. In more extended works, the shortest "dull" patch seems greatly exaggerated when there is no stage movement or setting to distract the attention from the weakness of the plot, and for this reason there is a wide opportunity for the development of the short "intense" operetta, as there is for the corresponding type of radio play.

The principals on this night will be Miss Doris Vane, Miss Sybil Maden, Mr. John Perry and Mr. Kingsley Lark, the last named artist having written the libretto for the work, which will be conducted by Mr. Dan Godfrey.

A New Quartet.

This London Programme on April 16th, the Chamber Music Evening of the week, will be confined to instrumental music by the London Piano Quartet, a new combination consisting of Messrs. Samuel Kutcher (violin), Harold Bealy (viola), John Barbieri (violin), and Miss Ethel Bartlett (piano). Listeners have already heard the three string players in the Kutcher String Quartet, and Miss Ethel Bartlett is an established favourite. They will collaborate in Mozart's Quartet No. 1 in G Minor and in the first movement of Hurlstone's Quartet in E Minor. Hurlstone is an English composer who is best known through his settings of the "Derby Ram." His "Cello Sonata" is frequently heard in Chamber Concerts, and this Quartet is one of the best of his compositions.

Mr. Barbieri and Miss Ethel Bartlett will give Goossens' Short Rhapsody for violin, cello and piano, and Mr. Kutcher will play Vivaldi's "Chaconne."

Radio Plays by Well-known Authors.

Appropos the production at Chelmsford, on April 14th of two new plays, *The Doctor in the Darkness*, by Major Reginald Berkeley, and *Entertaining Mr. Waddington*, by Mr. Vernon Bartlett, referred to on this page last week, it should be remarked that this departure represents a further stage in the development of the new Radio Drama. The B.B.C. desires to use fresh material in this way rather than stage plays which, however good, do not always lend themselves readily to

wireless transmission.

In pursuance of this policy, the Company has commissioned several well-known authors to write plays having particular regard both to the conditions imposed by the microphone and those experienced by listeners. It is hoped to present plays which will give a clear picture of the story and situations as the producers desire to convey them to the listener.

The Doctor in the Darkness touches upon the realms of the occult, while *Entertaining Mr. Waddington* is an essentially modern comedy.

Mixed Half-Hours.

A British Composers' Night has been booked for Birmingham Station on April 18th, when works by Messrs. Arthur Ketelbey, Alexis Gunning and Ernest Galloway will be performed, under the personal conductorship of the composers.

On the following day the feature will be Mixed Half-Hours, to include a Lecture Recital of Tchaikovsky's Songs, a Pianoforte Recital by Miss Alice Couchman, a Violin Recital by Mr. Frank Cantell, and a Soprano Song Recital by Miss Emily Broughton, with half-an-hour's entertainment by Miss Gladys Seymour and Mr. Robert Starivani.

"Round the Stations."

Listeners who normally depend on their crystal sets to receive programmes from their local stations always welcome an opportunity to hear, through the medium of a "Round the Stations" programme, music from some of the more distant stations of the B.B.C. On April 17th all stations, including relays, will contribute towards the programme. London itself will give "Quips" Thirteenth Talk in his "World in Anecdote" series, the title being "Oysters' Outcasts."

Easter Service by Radio.

A complete Church Service will be relayed from St. Cuthbert's Parish Church, Edinburgh, on Easter Sunday, when the Preacher will be The Rev. Norman Macleod, D.D. As usual, the service will be preceded by the melodious Bells of St. Cuthbert's.

A Spring Holiday Concert.

Under the patronage of the Lord Provost and local Magistrates, a concert is being given on April 13th by the B.B.C. in the Caird Hall, Dundee, in aid of local charities. The main part of this concert will be broadcast, and the artists include Miss Enid Cruickshank (soprano), Mr. Robert Watson (baritone), Mr. Augustus Reddie in Scots Readings, Jupiter-Mars, the entertainer, and the R.N.V.R. Band, conducted by Mr. R. Rimmer. This will be a "Spring Holiday Concert."

Bournemouth's Dance Night.

In response to requests, April 18th has been reserved by the Bournemouth Station as a complete night of Dance Music, which will be relayed from the King's Hall Rooms, Bournemouth, and the Savoy Hotel. With the exception of twenty minutes occupied by Mr. Ronald Gourley, entertainer, and the usual News and Talk items, owners of loud speakers will be able to hold a continuous dance in their own houses from 8.15 p.m. to 11.30 p.m.



MR. TOM MIX.

"La Mascotte."

In view of the success of the performance from Bournemouth of *Les Cloches de Corneville*, arrangements have been made to present a comic opera, entitled *La Mascotte*, by Audran, with libretto, on April 17th. A strong cast, together with the "GBM" Chorus and Wireless Orchestra, under the baton of Captain W. A. Featherstone, will be provided. The opera is produced by Messrs. Wm. R. Korne and George Stone.

Radio Cross Words.

Bournemouth's second Cross Word Puzzle is booked for April 18th, and will be relayed to Chelmsford. Explanatory notes will be found in Bournemouth's programme. The hundreds of entries for the last Puzzle indicate that this novel feature is popular among listeners both in this country and on the Continent.

An Unusual Programme.

During the evening of April 18th a programme of an unusual nature is to be broadcast from the Aberdeen Station. For two hours listeners are to be entertained to a dance and social evening arranged by Miss Isabel Murray, well known locally as a gymnastic and dance instructor. No advance details are being given, so listeners will have the added enjoyment of uncertainty.

A Tetraxini Controversy.

A pretty problem is presented by the controversy which Messrs. Lionel Powell and Holt, Madame Tetraxini's London Agents, started last week in the Press over her concert at the Albert Hall.

Two years ago, they stated, Madame Tetraxini filled the Albert Hall to capacity three times within a few weeks. On the other hand, following her recent broadcast performances, her audience represented only one-third of the smallest of her London audiences during the past sixteen years. Messrs. Lionel Powell and Holt assert that Madame Tetraxini "broadcast against our express wishes, and in the face of our deliberate opinion that it would seriously affect her subsequent concerts. She now knows whether she was well or ill advised."

Madame Tetraxini's opinion respecting her small audience differed from that of her Agents. She pointed out that the arrangements for the Albert Hall concert were rushed through in eight days, and that it was insufficiently advertised. She mentioned also that the day of the week was badly chosen, and in her opinion the broadcast performance had nothing whatever to do with the subsequent poor attendance at the Albert Hall.

Co-operation That Helps.

The B.B.C. has always been willing to work in co-operation with the concert branch of the entertainment industry, but in London its overtures have been either ignored or treated with contempt. In other centres the situation is quite different, and mutually beneficial co-operation has taken place. That the recent broadcasting of Tetraxini had any disadvantageous effect on her subsequent concert is merely the opinion of Messrs. Lionel Powell and Holt, and it may be observed that it has been their own practice in recent years not to rely upon a single "star" artist to draw a large audience to the Albert Hall, but to double the attraction with a second artist of almost equal eminence. On the recent occasion about which they are complaining, they departed from that practice for some reason of their own.

The B.B.C. is always willing to broadcast artists from the concert hall itself, and to help in attracting audiences for those concerts, and it has already been shown on other similar occasions that this is the policy that succeeds.

PEOPLE YOU WILL HEAR NEXT WEEK.



[Glasgow Book & Magazine]
Miss PHYLIS PENTYRE, who will appear in the play, "Entertaining Mr. Waddington," at Cheltenham on April 14th.



[London]
Mr. THORPE BATES (Baritone) will sing at London on April 16th (S.O. in all Stations, except Chelmsford).



[Glasgow Book & Magazine]
Miss HELEN DE FREY (Soprano) will sing at Glasgow, Aberdeen, and Glasgow next week.



[London]
Mr. WILLIAM PRIMROSE (Violist) will play at London on April 12th.



[Manchester]
Miss SYBIL THORNDIKE will make an appeal on behalf of the Royal Waterloo Hospital from London on April 16th.



Mr. MERVYN LARK (Baritone), who will broadcast from Manchester and London on April 16th and 18th respectively.



[Continued from page 100]
Miss NANCY SHAW (Singer) will broadcast from Edinburgh on April 17th.



Miss IDA STARKIE (Singer) will broadcast from Belfast on April 18th.



[Glasgow Book & Magazine]
Miss ETHEL BARTLETT (Pianist), who will play at London Station on April 18th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

McEWEN'S SOLWAY SYMPHONY.

(GLASGOW, BELFAST, AND DUNDEE, FRIDAY.)

J. R. McEWEN was born at Hawick in 1888, and educated at Glasgow University and the Royal Academy of Music. He became Principal of the latter institution in 1924.

Solway was mainly composed (in 1911) in the district from which it takes its title. "It is not intended as 'Programme Music,' but is the reaction in musical terms to the moods and feelings indicated by the tales of the movements."

These Movements are three in number—

I. SPRING TIDE.

(About 8 minutes.)

Moderately quick. This Movement is prefaced by three words—

"Long golden sands edged with a silver streak,
The impetuous surge that races to the shore,
The full and steady motion of the flood—
When sun and moon combine to tug the tide."

The usual "First Movement" Form is followed; three tunes are stated, developed, then repeated.

At the opening Violins play, *fremolo*, a very soft, high bare fifth. Immediately Muted Violas play, beneath this, the FIRST TUNE, of which a prominent feature is a two-note falling figure. After the Violas, the Bass Saxons take up the Tune, then, quickly, other instruments, until within a minute of the beginning the Full Orchestra is declaiming it. Trumpets especially standing out.

Immediately there follows the SECOND TUNE (*Animato*). It is a curt, emphatic phrase, with a short note on the first beat, and a heavy one on the second. This is used persistently throughout the Orchestra for nearly a minute.

Then the CLARINET starts the THIRD TUNE, against a shimmering background of Strings. It is taken up by the Bass instruments, and presently the Violins wax eloquent with it.

When this has died down, the Bass CLARINET and the CELLO are heard gruffly muttering the First Tune. Very soon the emphatic Second Tune comes in again, and the Development is well on its way.

The rest of the Movement deals straightforwardly with these three clear-cut Tunes.

II. MOONLIGHT.

(About 7 minutes.)

Very tranquil and with the utmost delicacy. This Movement is headed:—

"The tired ocean crawls along the beach,
Sobbing a wordless sorrow to the moon."

It employs no brass except Horns and (in a passing way, in one place) Trumpet.

It opens *ppp* (extremely soft) with a slow, undulating reiterated figure in Violas. Almost at once the CELLOS play beneath this a slow Tune (beneath the last part of which String Basses and Horns add soft chords).

Then Violas, Harp, Flutes and Clarinets join the Violins in the undulating figure, while Cellos, Bass Clarinet and Bassoon play the Tune.

So the Movement continues, almost always very subdued, and with some very delicate colouring. Other Tunes are heard, but they are only incidental to these two.

III. THE SOU' WEST WIND.

(About 7 minutes.)

Lively, with vigour. The last Movement is headed:—

"Sun, wind and cloud shall fall not from the face of it
Singing, ringing, spandrift, nor the fulmar
Flying free—"

It opens very loudly with a racing *ta-ra-ra, ra* figure in all the higher Wood Wind, and, below,

a Tune declaimed by VIOLINS, VIOLAS and the FOUR HORNS in unison. This Tune begins with a little jerky figure, given three times, and ends with a short upward rush! With its accompanying *ta-ra-ra, ra*, it occupies a great part of the Movement.

There are two or three other leading tunes, but after this initial Tune has been observed, the best guide to the Movement is its title.

It will be noticed that *Solway* conforms with the usual (and always effective) general plan of symphonic works (such as Symphonies, Sonatas and String Quartets). It has a solid, as it were, closely reasoned First Movement; an imaginative, poetic Middle Movement; and a picturesque, vigorous, not too deep Finale.

BEETHOVEN'S FOURTH STRING QUARTET.

(DUNDEE, THURSDAY.)

Beethoven's first six Quartets for Strings are classified as his "Opus 18, Nos. 1-6." This indicates that they were composed in close succession, and may be grouped together. It also indicates that they form (collectively) approximately his sixteenth work, and are, therefore, fairly early. (His last "Opus" number is 138.)

The String Quartet now to be heard has four Movements—

I.

Quick, but not too quick. The FIRST MAIN TUNE starts at once, beginning at a low pitch, all instruments playing, and ending in a succession of loud chords exactly in the familiar sergeant-major's *Left, Left, Left, Right, Left* rhythm.

There follows a short sentence founded on the First Main Tune, ending in two loud chords.

Then the VIOLINS begin a gentle dialogue, which soon becomes the SECOND MAIN TUNE—a song-like melody in Second Violin with high-pitched comments from First.

Soon the Violins are joined by the Viola.

Several other little bits of tune follow, but they only add their mite to the general fund.

The rest of the Movement proceeds on regular First-Movement lines, i.e., Subject matter, having been stated, is "developed" and then "recapitulated."

II. SCHERZO.

Fairly quick, playful. This Movement is entirely in "Fugue" style; that is, one instrument starts off on its own with a Tune, is joined by another with the same Tune (while the first carries on with something else), and so on until all instruments are "In."

In this particular piece there are two such Tunes or Fugue "Subjects." In the First Tune the instruments start in the order SECOND VIOLIN, VIOLA, FIRST VIOLIN, CELLO.

Later the First Violin starts the SECOND TUNE, followed by Second Violin, etc.

III. MENUET AND TRIO.

This MENUET (in the style of the old dance of that name) is as follows:—

- (a) A brief Tune is played, and repeated.
- (b) That Tune is "developed," then repeated.
- (c) Then (b) as a whole is repeated.

The TRIO (really a second Menuet) is, roughly speaking, similar to the Menuet.

The Menuet proper is finally repeated, without some of its interior repetitions.

IV.

Quick. This is a very lively, dance-like Movement which will be easily followed.

N.B. Beethoven's 8th Symphony (Birmingham, Sunday) was fully described in the issue dated March 20th.

Listeners' Letters.

[All letters to the Editor must bear the name and address of the sender. Anonymous contributions will not be considered. The Editorial address is: 2-51, Southampton Street, Strand, London, W.C.2.]

Improving Public Taste.

DEAR SIR,—I would like to express my appreciation of Mr. J. C. Squire's article in *The Radio Times*. I think, however, that the ideal of broadcasting should not so much be that of "one man, one concert," as to educate the public to appreciate the best music.

It is, perhaps, too much to hope that all listeners will become enthusiastic and discriminating admirers of Ravel and Elgar, but public taste could be vastly improved if the B.B.C. programmes were made progressive and divided, in the same way as school classes, into elementary, higher, and advanced music. This does not mean that the concerts would be labelled with anything so frightening as these names, but they could be drawn up on that principle.

Definitely bad music should be ruled out as much as possible. Some deference to the popular song of the moment is, perhaps, inevitable; but why resurrect from their dishonoured graves the shop-ballads of forty years ago? There is a vast amount of first-rate yet easily understood music which should be made the backbone of the more popular programmes.

If the B.B.C. can stimulate and develop the public taste (and I think the above method might help), they could boast of having achieved a really great work.

Yours, etc.,

Altrincham.

"BI-VALVE."

Radio for the Deaf.

DEAR SIR,—I am so deaf I can only hear ordinary conversation if the speaker is quite close to me, but with a two-valve receiving set I can enjoy both music and song as I have not enjoyed them for many years.

I am very fond of both, but can only hear very indifferently, even if quite near to the performer. Now, thanks to broadcasting, all that is changed. Many of the lectures and addresses I hear quite well. It is indeed a new-found happiness. I know of a similar case quite near here.

I find tuning in to the piano notes very helpful, as they give me both loud and soft sounds.

Yours, etc.,

Croydon.

(Mrs.) E. B.

Bournemouth Heard in Spain.

DEAR SIR,—As an enthusiastic listener residing at a distance of about a thousand miles from the nearest British broadcasting station, may I submit a few remarks which may perhaps record the points of view of those of us who sojourn in foreign climes.

A few nights ago I listened with interest to a lecture—delivered by "an M.P."—on the curiosities of the Houses of Parliament. This very understanding M.P. made a remark to the effect that the broadcasting of the chiming of Big Ben was one of the most attractive features of the daily programmes. May I most heartily endorse this? The striking of Big Ben and the Savoy Bands are what appeal to me most. For those who reside in the British Isles—and especially in the vicinity of London—it may seem a trivial matter from which to derive so much pleasure, but nothing brings us into closer touch with "home."

I hear the Bournemouth Station better than any other. In fact, sometimes I hear Bournemouth well when I cannot hear any other British station at all. I wonder why this is? My only grumble is that the British stations do not tell us who they are sufficiently often.

Yours, etc.,

Seville, Spain.

R. G. R.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the previous page.)

The Accompanying of Songs.

DEAR SIR,—Your correspondent "A. F. C." may care to hear accompaniments to singers very pronounced; but the singers do not!

I have had twenty-five years' cathedral and concert singing experience, and I always found that singers objected to loud accompaniments. Often, if an orchestra plays to "drown" the singer, you will observe the vocalist standing with mouth open and letting the band "have a good time"; but nothing is heard of the singer because he or she knows it is impossible to "beat the band," and so refrains from trying.

The accompaniment, of course, should not be too subdued, or the singer will not hear it. If this happens, it may lead to flat singing.

In my opinion, some of the vocalists who have sung at the different studios, and have not very strong voices, have put up a poor show when the orchestral accompaniment has been too loud.

Yours, etc.,
Chester. J. B. B.

Another League!

(From Lt. Col. Cecil L'Estrange Malone.)

DEAR SIR,—Perhaps the enclosed translation of an article from the *Patagonian Daily Express* of March 12th, may interest your readers.

I do not know whether the British Broadcasting Company has considered introducing a similar scheme!

Yours, etc.,
CECIL L'ESTRANGE MALONE.

Great New League of Newspaper Readers!

IN view of the enormous growth of interest in newspaper reading, the Patagonian Broadcasting Company has decided to inaugurate an organization which is to become the Newspaper Readers' League.

Every man or woman who reads a daily newspaper is invited to become a member.

There are at present 10,000,000 newspaper readers in Patagonia.

All the interests in the newspaper world are now protected. Proprietors, Journalists and Printers, all have their own society.

The greatest of all, alone remains unprotected and unrepresented—the reader.

Therefore, the Patagonian Broadcasting Company, in response to enquiries from all over the country, has decided to found the Newspaper Readers' League.

At present the policy of these papers is settled by the owners and editors of the newspapers over the heads of their readers.

Shall this continue? A thousand times no. The Newspaper Readers' League will therefore—

1. Give readers the organized strength to claim a fair number of seats on the board of every newspaper.

2. Put forward the views of readers as a united body.

3. Protect the readers against trash and make newspapers into real news papers.

4. Enforce its views by a universal boycott of any newspaper that declines to adopt the policy of the Newspaper Readers' League representing 10,000,000 readers.

This is a case where the Patagonian reader must show the characteristic Patagonian sense of public duty and the Patagonian spirit for civic organization.

Write at once without delay. Hon. Sec. pro tem. Patagonian Broadcasting Company, Patagonia.

Trusting the B.B.C.

DEAR SIR,—I am wholeheartedly on the side of the B.B.C. in this matter of the programmes. What care have the gramers? If only ten per cent. of the programmes were pleasing to each listener, the value he gets for his money should make him blush to complain. There must be thousands like myself who are more than satisfied, and content to trust our entertainers in the matter.

Yours, etc.,
London, S.E. W. P. B.

The Mystery of Brahms.

A Cruel Man or a Kindly? By R. D. S. McMillan.

THERE are those who condemn Brahms not only as an unemotional individual, but as a downright cruel one; but it is a moot point whether his biting sarcasm was always intended to hurt. A man who had, as a youth, enjoyed grateful patronage from master composers—particularly Schumann and Liszt—it has been recorded of him that when, in their turn, the rising generation of musicians sought his praise, he remained ironically indifferent. On the other hand, was it not a fact that Dvorak was eternally grateful to Brahms for showing him favour and encouragement? Also, was he not, like Tchaikovsky, the children's favourite who broadcast sweets from his never-empty pockets?

Playing in Cello.

We are told that his brusqueness and rudeness were notorious; but perhaps these were first impressions which did not penetrate to the soul of the man. Remember that there had been a friendship of rare degree between Brahms and Clara Schumann which lasted for forty-two years. Call him unemotional, but recall the tenderness which he evinced for his parents. His German *Requiem* was written in memory of his mother after her death, in 1865, and it is one of the most beautiful monuments to filial affection.

It was in Hamburg, in 1833, that Johannes Brahms, the man who was to complete the alliterative and scintillating triumvirate of B's, was born. The father played in orchestras, with what pecuniary reward we may judge from the fact that the mother endeavoured to supplement the family finances by opening a shop where she sold cotton and such-like sundries.

The boy was put to learn the piano-forte and, when he was fourteen, he wrote his first composition, following this, a year later, with his first concert. In the meantime, he had been playing in restaurants and cafés.

Praised by Schumann.

There came a turning point in his career when he met a Hungarian violinist with whom he went upon a concert tour, and who inculcated in him a love for the Hungarian melodies which was to find expression in many of his works and which was to increase his desire to go to Vienna, where, after the death of his parents, he took up his abode permanently.

The first real hint of lasting fame, however, came when Schumann hailed him in an article as a coming man, this at a time when no one had heard of Brahms. The good work which Schumann began was continued, after his death, by his widow, who played Brahms's music all over Europe. The year 1862 found him upon his first visit to Vienna, but he returned to Hamburg hurriedly to his mother's deathbed.

Then it was that he conceived the *Requiem*, and it was some five years later before it was produced. "The feeling created was quite overwhelming," wrote one who heard it, "and it became at once evident to hearers that the German *Requiem* would live as one of the greatest examples of the art of music."

Marriage and Opera.

The paper on which the immortal *Mass* was written was as poor as the work was great; it was composed of odd scraps of all sizes, because its creator had had to buy bits at odd times.

In the main, Brahms was an instrumental composer, but he wrote no fewer than 200 songs, and many melodious choral works, most of which were published between 1868 and 1872, when he was nearing forty. These works

include *The Song of Simeon*, which ranks second only to the *Requiem* and is of rare loveliness. Opera, for some reason, never attracted Brahms. He wrote at one time—"With marriage it is as with opera. If I had already composed an opera and seen it fail, I would readily write another, but I can't make up my mind to a first opera or a first marriage."



JOHANNES BRAHMS.

Brahms never married, and this is the reason he has given:—

"At the time when I felt most inclined to marry, my pieces were housed in the concert halls or, at any rate, received with icy indifference. Now, I was able to hear that, for I knew exactly what they were worth and that a change would come. And if, after such failures, I went to my bachelor-room, I was not unhappy. But to meet a wife at such a moment, to see her questioning eyes meet mine anxiously, and to be obliged to say to her, 'Another failure'—that I could not have endured. For however much a wife might love me and believe in me, the complete certainty of my final victory could not be shared by her. And if she should have attempted to console me—pish! I cannot bear the thought: what a hell that would have been for me! It has been for the best."

From which we may gather that, at least, the composer suffered no doleful qualms on the score of his celibacy. His quaint, stoic philosophy, indeed, is one we might commend to other bachelors, no matter what their walk in life!

Not a Beau Brummel.

Baths he found to be his greatest pleasure, particularly in his later years when friends who had been attracted to him in times when he had been more genial were chilled by his altered manner.

There was something Chesteronian in Brahms's appearance, and not only from the point of view of girth. He could not reconcile himself to orderliness in dress. He had a wonderfully expressive face and keen blue eyes. In later years he grew a beard, the shagginess of which seemed to accentuate his untidiness.

We are told that the reason why Brahms never came to England—although Cambridge at one time asked him to visit the University so that he might be honoured with a degree of Doctor of Music—was traceable to his aversion from being respectably dressed. He believed that dress suit and silk hat were necessary for a visit to this country, and nothing, apparently, could dislodge his mind of the idea. Perhaps, however, his objections had some deeper root of which we do not know.

Brahms died in 1897, in Vienna, in the bachelor rooms which he had long inhabited. A great mind had reached tranquillity. They that followed him to his grave, many men of note, knew not the full measure of the greatness of him they mourned. It was to be the discovery of posterity.

TALES on the preparation of income-tax returns have been a feature of some American stations recently.

Sunday's Programme.

(Continued from the facing page.)

- Leonard Gowing.
Aria, "O Heart Are All That Fear Him"
("Praise Thou the Lord").
Recit., "Rejoice It Not."
Aria, "Saviour Take Me Far Thine Own."
4.0. Marie Sutherland.
Prelude (V.I.) in D Minor.
Bourne in G.
Gavotte and Minuet (from 8th English Suite).
Prelude and Fugue (39) in G.
William Bennett.
Air for G String.
Dorothy Silk and Leonard Gowing.
Duet from Mass in B Minor for Soprano and Tenor (Domini Deus).
Leonard Gowing.
Recit., "Why Hast Thou Then, O God"
My Spirit Was in Heaviness.
Aria, "Fast My Hither Tears are Flowing"
My Spirit Was in Heaviness.
Aria, "Lord, to Us Thyself be Showing"
("Bede With Us").
Dorothy Silk.
Recit., "My Father, How Much Longer"
(Cantata No. 153)
Aria, "Ost, Oh, Ost Thyself, My Heart"
(Cantata No. 155)
"Sighing, Weeping, Troubled, Need"
(Cantata No. 24)
"Come, Make My Heart Thy Home"
(Cantata No. 60)
"Greatest Sweet, My Jesus Comes"
(Cantata No. 151)
Orchestra.
"The Pastoral Symphony."
5.0-5.30. CHILDREN'S CORNER. S.B.
from Cardiff.
8.0. Woodside Congregational Church Choir.
Hymn No. 78.
Psalm 95, Verses 17-20 (Tune: "Colchester").
The Rev. G. C. MILNE, Woodside Congregational Church, Religious Address.
Choir.
Anthem, "Jesus, Word of God Incarnate"
Parts 18, Verses 1-3 (Tune: "Glasgow").
9.0-10.30.—Programme S.B. from London.

5SC GLASGOW. 420 M.

- 5.0-5.30.—Programme S.B. from London.
5.0-5.30. CHILDREN'S CORNER. S.B.
from Cardiff.
8.30-9.0.—Service with Address by the Rt. Rev.
The LORD BISHOP OF DURHAM.
S.B. from Newcastle.
9.0-10.0.—THE WESTBOURNE CHURCH
CHOIR.
S.B. to Dundee.
Festival of British Church Music
from the 16th to 20th Century.
Conductor—A. M. BENDERSON
(Organists to the University of Glasgow).
"All People that on Earth Do Dwell"
(Tallis—1510-1553)
"Hail Not, Then Thy Face"
(Parry—Died 1886)
"Jesus, the Very Thought of Thee"
(Darwin—1883-1924)
"Come, Come, Help, O God"
(Byrd—1533-1633)
"Rejoice in the Lord Always"
(Purcell—1658-1695)
"Hear My Prayer"
(Kend—1700-1770)
"Turn Thy Face From My Sins"
(Attwood—1767-1838)
"God Is a Spirit"
(Hensell—1810-1875)
"The Lord Is My Shepherd"
(Sumner—1813-1879)
"Praise to the Holiest in the Height"
(Stanford—1863.)
"Blessed are the Pure in Heart"
(Wolford Davies—1869.)
"The Spacious Firmament on High"
(Wolford Davies—1869.)
10.0-10.30.—Programme S.B. from London.

HIGH-POWER PROGRAMME.

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

5XX 1,600 M.

SUNDAY, April 12th.

- 5.0-5.30.—TCHAIKOVSKY CONCERT. S.B.
from London.
5.0-5.30.—CHILDREN'S CORNER. S.B. from
Cardiff.
8.30-9.0.—Service with Address by The Rt.
Rev. The LORD BISHOP OF DURHAM.
S.B. from Newcastle.
9.0-10.30.—Programme S.B. from London.

MONDAY, April 13th.

- 6.0-12.0.—Programme S.B. from London.

TUESDAY, April 14th.

- 6.0-8.0.—Programme S.B. from London.

Chamber Music and Drama.

THE CHARLES WOODHOUSE STRING QUARTET:

CHARLES WOODHOUSE (1st Violin).
FRANK HOWARD (2nd Violin).
ERNEST YONGE (Viola).
CHARLES A. CHABBE (Violoncello).

- 8.0. The Quartet.
Quartet in D Haydn
8.15 approx. "ENTERTAINING MR.
WADDINGTON."
A Comedy in One Act
by Vernon Bartlett.
Produced by R. E. JEFFREY.
Richard Hilton RAYMOND TRAFFORD
Gustavus Holton PHYLLIS PANTING
Silas Waddington HENRY OSCAR
Mrs. Stone MABEL CONSTANDUROS
8.45 approx. The Quartet.
Quartet in C Minor, Op. 18, No. 4
Beethoven

9.10. "THE DWELLER IN THE DARKNESS."

A Play of the Unknown in One Act
by Reginald Berkeley.
(Author of "French Leave," "Eight
o'Clock," etc.)
Produced by R. E. JEFFREY.
Mrs. Vyner MABEL CONSTANDUROS
Phyllis Vyner PHYLLIS PANTING
Henry RAYMOND TRAFFORD
Mr. Mortimer HENRY OSCAR
Mr. Vyner GORDON DOUGLAS
Professor Urquhart ASHTON PEARSE
(Both Plays have been especially written
for the B.B.C. for Radio Transmission.)

9.45. The Quartet.

Andante 1 (from Quartet, Op. 67, B Flat)
Agnita Brahms

- 10.0-11.30.—Programme S.B. from London.

WEDNESDAY, April 15th.

- 6.0-8.0.—Programme S.B. from London.
8.0-10.0.—Programme S.B. from Cardiff.
10.0-10.30.—Programme S.B. from London.
10.30-11.0.—Programme S.B. from Cardiff.

THURSDAY, April 16th.

- 6.0-8.0.—Programme S.B. from London.
8.0-10.0.—Programme S.B. from Birmingham.
10.0-11.30.—Programme S.B. from London.

FRIDAY, April 17th.

- 6.0-11.0.—Programme S.B. from London.

SATURDAY, April 18th.

- 6.0-8.0.—Programme S.B. from London.
8.0-10.0.—Programme S.B. from Birmingham.
10.0-12.0.—Programme S.B. from London.

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 101.

EVENTS OF THE WEEK.

SUNDAY, April 12th.

- LONDON, 8.0.—Tchaikovsky Concert.
S.B. to other Stations.
LONDON, 8.30.—Address by the Rt. Rev.
the LORD BISHOP OF LONDON.
LONDON, 9.0.—De Groot and the Picca-
dilly Orchestra. S.B. to other Stations.
BIRMINGHAM, 9.0.—"Easteride."
CARDIFF, 8.30.—Address by the Rt.
Rev. the LORD BISHOP OF LLANDAFF.
NEWCASTLE, 8.30.—Address by the
Rt. Rev. the LORD BISHOP of
DURHAM.
ABERDEEN, 9.0.—Bach Afternoon.

MONDAY, April 13th.

- LONDON, 8.0.—Bank Holiday Programme
GLASGOW, 8.0.—Old English and Pas-
toral Scenes.

TUESDAY, April 14th.

- LONDON, 8.0.—Star Ballad Concert.
S.B. to all Stations.
LONDON, 10.45.—TOM MIX, the Western
Cowboy Film Star, in "Some Impres-
sions." S.B. to all Stations.
"5XX," 8.0.—Chamber Music and
Drama.

WEDNESDAY, April 15th.

- CARDIFF and "5XX," 8.0.—Pre-War
Reminiscences III.
NEWCASTLE, 8.0.—Popular Concert,
relayed from the Old Assembly Rooms,
Westgate Road.

- GLASGOW, 8.0.—Operatic Night. S.B.
to Aberdeen, Edinburgh, and Dundee.
BELFAST, 7.30.—Symphony Concert.

THURSDAY, April 16th.

- LONDON, 8.0.—Chamber Music and
Drama.
BIRMINGHAM and "5XX," 8.0.—British
Composers' Night.
ABERDEEN, 8.0.—Ballad Concert.
GLASGOW, 8.0.—Jacobite Memories.
BELFAST, 7.30.—Folk Music.

FRIDAY, April 17th.

- BIRMINGHAM, 8.0.—Half-Hours of
Song, Piano, and Violin.
BOURNEMOUTH, 8.0.—Comic Opera
Night, "La Mascotte."
MANCHESTER, 8.0.—Symphony Con-
cert.
NEWCASTLE, 8.0.—Northumbrian
Night.
GLASGOW, 8.0.—Scottish Composers and
Authors.

SATURDAY, April 18th.

- LONDON, 8.0.—Musical Comedy Night.
BOURNEMOUTH and "5XX," 8.0.—Oper-
atic Cross Word Puzzle.
CARDIFF, 8.0.—"Jolly Good Fellows."
GLASGOW, 8.0.—Around the British
Isles in Folk Song and Dance.
BELFAST, 7.30.—The Orchestral Players'
Benevolent Fund Concert.

WIRELESS PROGRAMME—MONDAY (April 13th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 105.

2LO LONDON. 365 M.

- 6.9-6.9.—An Hour's Dance Music.
6.9-6.30.—CHILDREN'S CORNER.
6.30-6.40.—Children's Letters.
6.50-6.55.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
7.0.—TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
7.1.—A. BONNET LAIRD, A Holiday Talk: "At the Sign of the Journey's End." *S.B. to all Stations.*
7.25.—Light Music. *S.B. to all Stations, except Belfast.*
7.35.—Mr. VALENTINE STURDY, Topical Talk: "London's New Lingo." *S.B. to other Stations.*
Local News.

Bank Holiday Programme.

- JOHN BUCKLEY (Baritone).
SCOVELL and WHILDON (English Syncretized Entertainers).
JOHN L. GREEN (Entertainer).
HELENA MILLAIS (Actress-Entertainer).
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.
8.0.—The Orchestra.
March, "Sounds of Peace" *Bliss*
Waltz, "Thealla" *Archie*
Intermezzo, "My Lady Dainty" *E. Hesse*
John Buckley.
"Over the Mountains" *Roger Quilley*
"A Working Song" (Old Kentish Ballad) *Leslie Woodgate*
"Old Clothes and Fine Clothes" *Martin Shaw*
"Fairings" *Easthope Martin (5)*
John L. Green will Entertain.
Scovell and Wheldon.
"Sally" *Milton Ager (9)*
Negro Spiritual, "I Got a Roba" *Relious and Bates (10)*
"Hard-Hearted Hannah" *The Orchestra.*
Suite, "Joyous Youth" *Eric Coates*
BENKOLDY.
A Bank Holiday Conversation.
Written by Koble Howard.
The Orchestra.
British Patrol *Ash*
John Buckley.
"Slow, Horses, Slow" *R. Jolowicz (1)*
"The Vagabond" *Vaughan Williams (1)*
"Captain Stratton's Fanny" *Peter Warlock*
Helena Millais
in
Songs and Fragments from Life,
including
"Our Elizabeth Joins a Club" *Florence Kilpatrick*
Scovell and Wheldon.
"All Alone" *Irving Berlin (7)*
"Get Upon a Puff of Puff" *Herbert Rulo (10)*
Spiritual, "The Old Ark" *arr. Scovell and Wheldon*
"Winter Than Snow" *Leslie Albyn (6)*
The Orchestra.
Selection, "A Lightning Switch" *Afford*
10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mr. S. JACKSON COLEMAN, "Quaint Easter Customs." *S.B. to other Stations.*
Local News.
10.30.—THE SAVOY ORPHEANS, SAVOY HAVANA BAND, and SELMA FOUR, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
12.0.—Close down.

5IT BIRMINGHAM. 475 M.

- 5.30-6.30.—CHILDREN'S CORNER: Norman E. L. Gust, B.A., History Talk No. 15, "The Mercantile System of the Tudor Period."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
A. BONNET LAIRD, *S.B. from London.*
7.25.—Programme *S.B. from London.*
7.35.—Mr. VALENTINE STURDY, *S.B. from London.*
Local News.
8.0.—A Holiday Dance Programme.
THE BUFFALO ORCHESTRA:
Under the Direction of SHENKMAN and QUITT.
Relayed from the Palais de Danse.
Three Interludes of ten minutes each will be given at 8.30, 9.10 and 9.50 from the Studio by
MARJORIE EDWARDS (Songs at the Piano).
"You Needn't Bother Any More" *Pearl (7)*
"Joan" *Clare (13)*
"Jazz" from Maiden Lane *Peterson (15)*
"Sunny Occasional" *Blaney*
"Yellow Dog" *Unlady (16)*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. S. JACKSON COLEMAN, *S.B. from London.*
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Talk to Women: "Travel with a Camera: Lake Conistow," by Miss Penrice. Head of 2nd King's Royal Rifles, relayed from South Parade Pier, Southsea. Percy Edgar (Entertainer).
5.0-5.55.—CHILDREN'S CORNER.
5.55-6.0.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
6.0-6.30.—Scholars' Half Hour: "Madeleine France," by Miss K. E. Brooks.
6.30-7.0.—Half-an-Hour of Gramophone Records.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
A. BONNET LAIRD, *S.B. from London.*
7.25.—Programme *S.B. from London.*
7.35.—Mr. VALENTINE STURDY, *S.B. from London.*
Local News.

Music and Humour.

- WINNIE VAUGHAN and ROLAND MERRY (Entertainers).
BOB STOKES (Baritone).
THE WIRELESS ORCHESTRA,
Conducted by
Capt. W. A. FEATHERSTONE.
PERCY EDGAR (Entertainer).
8.0.—Orchestra.
Selection, "Merris England" *E. German*
8.15.—Winnie Vaughan and Roland Merry
In some Original Items and
"It is Your Fault" *Unlady (16)*
8.30.—Bob Stokes.
"The Mistress of the Master" *H. Lyall Phillips*
"Youth" *F. Allman (1)*
8.35.—Orchestra.
"Handel Wakes" *Morressey*
"The Turkish Patrol" *Michaelis*
8.45.—Percy Edgar.
Character Studies from Dickens.
8.0.—Bob Stokes.
"The Best of the Drum" *N. Simpson*
"Shovel on a Few More Coals" *J. W. Tate (7)*

- 8.5.—Orchestra.
"Stars of the Desert" *Woodforde-Finden (1)*
Vale, "Barnesworth Calling" *Featherstone*
"Hibernian Suite" *Weekel*
9.25.—Winnie Vaughan and Roland Merry
In some Original Items.
9.45.—Orchestra.
"Turandot Nuptials" *Becker*
9.50.—Percy Edgar.
Reminiscences of Chevalier.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. S. JACKSON COLEMAN, *S.B. from London.*
Local News.
10.30.—Orchestra.
Half-an-Hour of Dance Music throughout the Ages.
11.0.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.

5WA CARDIFF. 361 M.

- 3.0-4.0.—Falconer and his Orchestra, relayed from the Capitol Cinema.
5.0-5.30.—"SWA'S" "FIVE O'CLOCK." Philip Middleton (Entertainer) in Items from his Repertoire.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens' Corner: "Dolly Frocks."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
A. BONNET LAIRD, *S.B. from London.*
7.25.—Programme *S.B. from London.*
7.35.—Mr. F. J. HARRIES, "Nelson and Wales."
Local News.
8.0.—BANK HOLIDAY PROGRAMME. *S.B. from London.*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. S. JACKSON COLEMAN, *S.B. from London.*
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.

2ZY MANCHESTER. 375 M.

- 4.0-5.15.—Concert by the "2ZY" Quartet. Clare Dean (Mezzo-Soprano). Talk to Women.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
A. BONNET LAIRD, *S.B. from London.*
7.25.—Programme *S.B. from London.*
7.35.—Mr. E. SIMS HILDITCH, Lecturer in Music to the Cheshire County Training College, on "Music" (2).
Local News.
Pat-Pouri.
MOLLIE SEYMOUR and NELLIE NORWAY.
(In a Novelty Entertainment.)
HARRINGTON HOOPER (Tenor).
ARCHIE CAMDEN (Solo Bassoon).
L. T. WHIPP (Dialect Entertainer).
8.0.—Mollie Seymour and Nellie Norway.
Silver Handbell Solo (Nellie Norway).
"The Lost Chord" *Sullivan (1)*
Song (Mollie Seymour), "The Lilac Tree" *Gordon*
Song with Violin, "Welcome Honey" *Gumble (9)*

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 107.

WIRELESS PROGRAMME—TUESDAY (April 14th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Ocholsford) Programme will be found on page 105.

2LO LONDON. 365 M.

10-2.0.—Time Signal from Greenwich Meridian, during Lunchtime, a "The Hour of the Day."

4.0-5.0.—"Books to Read," by Mr. J. H. Morgan, Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "Famous Old Castles" (4), Alhambra in Spain, by Helen Townley.

6.15-7.15.—S.S. CONCERT. When the "Ladies Night" (S.B.) by Mrs. M. Hughes. "Progress Through the Ages" (5) Roads, by W. J. Claxton. S.B. by Lucy Hughes (Soprano).

8.15.—SIRIL THORNDIKE appearing for the Royal Waterloo Hospital.

8.4-9.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

9.4-10.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

10.4-11.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

11.4-12.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

12.4-1.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

1.4-2.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

2.4-3.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

3.4-4.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

4.4-5.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

5.4-6.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

6.4-7.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

7.4-8.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

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4.4-5.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

5.4-6.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

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6.4-7.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

7.4-8.4.—THE NATIONAL FROM THE B.B.C. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

ALL STATIONS PROGRAMME

(except "5XX").

STAR BALLAD CONCERT.

ELSIE SUDDABY (Soprano).
MARY FOSTER (Contralto).
WALTER HYDE (Tenor).
THORPE BATES (Baritone).
EDITH PENVILLE (Solo Flute).
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.

All Ballads will be Accompanied by the Orchestra.

The Orchestra.
Overture, "A May Day" Haydn Wood
Elsie Suddaby.

"The Second Miquet" Maurice
"Music When Soft Voices Die" Bealy

Edith Penville.
"Barcarolle" Paul Rougnon
"Bluettes" Schmitt-Rever
"Canzons" Buchner-Penville

8.27 (approx.).
"From My Window," by Philamon

Walter Hyde.
"Once Again" Sullivan (1)
"Drink to Me Only" Mr. R. Quilter

Mary Foster.
"Life and Death" Coleridge-Taylor

Coleridge-Taylor

Coleridge-Taylor

Coleridge-Taylor

Coleridge-Taylor

Coleridge-Taylor

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Coleridge-Taylor

Thorpe Bates
"The Fishermen of England" ("The
Rebel Maid") Montague Phillips
"West Country Lad" ("Tom Jones")
Edward German

The Orchestra.
Miniature Suite Eric Costes

9.0 (approx.).
Elsie Suddaby.

"Under the Greenwood Tree" Eric
"It was a Lover and his Love" Costes

Edith Penville.
"Variations Drolatiques" Anderson

"Romance" Edward German
"A L'Espagnole" Pessard

Walter Hyde.
"Elsanore" Coleridge-Taylor (11)

"At the Mid-hour of Night" F. Cowen (15)

Mary Foster
"Big Lady Moon" Coleridge-Taylor (1)

9.25 (approx.).
Thorpe Bates.

"Plymouth Hoe," "Drake's Drum"
Barrett Leonard (11)

"Onaway, Awake, Beloved" Cowen

The Orchestra.
Suite, "My Lady Dragon-Fly" Finch

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THE PREMIER AT "2LO."

Mrs. Stanley Baldwin was accompanied by the Prime Minister when she visited "2LO" on March 27th to make her stirring appeal on behalf of the Central Club for Business Girls and Women in London being organized by the Y.W.O.A. There is very pressing need for such a club. It will cost £200,000, of which £50,000 is already subscribed. Gifts of money or jewellery for a scrap heap should be sent to Mrs. Stanley Baldwin at 10, Downing Street, S.W.1.

2ZY MANCHESTER. 375 M.

11.15-12.15.—Dance Music relayed from the State Café. Conductor Mercurio. Special Adm. Adrian Soprano. Talk to Women.

12.15-1.15.—4 HILL BENS CORNER.

1.15-2.15.—Local Radio Society Talk.

2.15-3.15.—Local News.

3.15-4.15.—Programme S.B. from London.

4.15-5.15.—Programme S.B. from London.

5.15-6.15.—Programme S.B. from London.

6.15-7.15.—Programme S.B. from London.

7.15-8.15.—Programme S.B. from London.

8.15-9.15.—Programme S.B. from London.

9.15-10.15.—Programme S.B. from London.

10.15-11.15.—Programme S.B. from London.

11.15-12.15.—Programme S.B. from London.

12.15-1.15.—Programme S.B. from London.

1.15-2.15.—Programme S.B. from London.

2.15-3.15.—Programme S.B. from London.

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6.15-7.15.—Programme S.B. from London.

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8.15-9.15.—Programme S.B. from London.

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10.15-11.15.—Programme S.B. from London.

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7.15-8.15.—Programme S.B. from London.

8.15-9.15.—Programme S.B. from London.

9.15-10.15.—Programme S.B. from London.

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12.15-1.15.—Programme S.B. from London.

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3.15-4.15.—Programme S.B. from London.

4.15-5.15.—Programme S.B. from London.

5.15-6.15.—Programme S.B. from London.

6.15-7.15.—Programme S.B. from London.

7.15-8.15.—Programme S.B. from London.

(April 15th.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on p. 107.

WIRELESS PROGRAMME—WEDNESDAY (April 15th)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

Orchestra
That Italian Rag
March, "Pomp and Circumstance"

10.—Close down

22Y MANCHESTER. 375 M.

4.30-5.15.—Concert by the "22Y"
a Dowker (Contralto) To 10 Women
5.30.—CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS

S.B. from London

Mr PHILIP B. JAMES, S.B. from London

5.—Programme S.B. from London

5.—Mr T. A. COWARD, M.Sc., "N and Nostalgia"

Local News

Songs Humour Orchestra

DOROTHY M. KITCHEN (Mezzo-Soprano)

PHILIP MIDDLEMISS (Entertainer)

THE "22Y" ORCHESTRA

The Orchestra

Overture, "Orpheus in the Underworld"

8.—"In Days of Old" (Three Dances)

8.20.—Dorothy M. Kitchen

"O Pease! (England)"

"What's in the Air To-Day"

In a Chinese Terrace Garden

By Request

Philip Middlemiss

Dances on Spring Chorus

Dorothy Kitchen

Morning

Well-a Day

Orchestra

Whispering of the Forest

By Request

This Symphony

Philip Middlemiss

For the B'n'

Orchestra

Three of the Deeds

Dorothy Kitchen

This Joyful Easter

Philip Middlemiss

W. Fred on the Weather

Orchestra

Section "The Glory of Home"

10.0.—WEATHER FORECAST and NEWS

S.B. from London

Mr B. C. ALLEN, S.B. from London

Royal Horticultural Society Talk

Local News

10.35.—EDWARD ISAACS

Symphony from "Maurice Strakosky"

Impromptu in B Flat

Hajmurek

Study in F

Caprice in the Style of Scarlatti

Without Words in D Major

W. Fred on the Weather

11.0.—Close down

5NO NEWCASTLE. 550 M.

4.45-5.15.—Beethoven's "Contralto"

5.15-6.0.—CHILDREN'S CORNER

6.0-6.30.—Schubert's "Half Hour"

On the Amazon

Corner Mr R. W. White

Crops" (11)

7.0.—WEATHER FORECAST and NEWS

S.B. from London

Mr PHILIP B. JAMES, S.B. from London

2.—Programme S.B. from London

Popular Concert
I played from the

by Rhuma, Westgate Hall

1.—P. DE FREY (Soprano)

2.—TH. M'ROAN (Danceuse)

JOSEPH FARRINGTON (Bass)

3.—(Entertainer)

THE ROYAL COMPANY

4.—N. SYMPHONY

ORCHESTRA

Conductor, EDWARD CLARK

Orchestra

The Merry Wives of Windsor

Heinrich Frey

5.—of the Queen of Shechem

"Coq d'Or" (Rimsky Korsakov)

Thursday

6.—Selections from his Repertoire

7.—(with Orchestra)

8.—(with Orchestra)

Three Fours

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10.0.—WEATHER FORECAST and NEWS

S.B. from London

Mr B. C. ALLEN, S.B. from London

Local News

11.0.—Close down

5SC 420 M

7.0-7.30.—"Merry Tr"

3.30-4.30.—An Hour of Music with the Wire

less Quartet and Enchanted Paul (Solo

Piano)

4.45-5.15.—CHILDREN'S CORNER

5.30.—Weather Forecast for Farmers

7.0.—WEATHER FORECAST and NEWS

S.B. from London

Mr PHILIP B. JAMES, S.B. from London

7.25.—Programme S.B. from London

7.35.—Local Talk

Local News

Operatic Night

S.B. to Aberdeen, Edinburgh and Dundee

THE AUGMENTED STATION

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A notice against a musical item indicates the name of its publisher. A list of publishers will be found on page 107.

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

How Chocolates Are Made.

HELLO, children! Who among you doesn't like chocolate? Here is a talk that will tell you all about that favourite sweetmeat and how it is prepared.

I am sure all of you would like to hear how chocolate is made and where it comes from and how it found its way into this country. Aren't you glad you didn't live in the days before it was discovered? It was not a very long time ago—less than three hundred years, in fact.

Aztec Cortez and his men conquered Mexico and found that the natives had a favourite beverage known by the Aztec name of "chocolatl." Indeed, the drink was so popular that the Emperor Montezuma consumed no less than fifty jars or pitchers a day—you'd hardly think it possible—and two thousand more jars were prepared for the rest of his household. Bags containing a specified number of cocoa beans were used instead of money, and part of the tribute demanded by Cortez from the Aztecs was three hundred loads of the precious stuff.

The Beginning of Chocolate.

Thus it was introduced into Spain. From here the use of chocolate spread through Europe. In due course an advertisement appeared in a London paper, dated June 16th, 1657, announcing that "In Bishopsgate St. in Queen's Head Alley, at a Frenchman's house, is an excellent West India drink, called chocolate, to be sold, where you may have it ready at any time, and also made at reasonable rates."

Soon, other chocolate houses sprang up and became very fashionable resorts. And that, by the way, was the beginning of chocolate.

The proper botanical name given to the cacao tree, from which the cocoa-beans come, is *Theobroma*, which means "Food of the Gods." It grows mostly in the West Indies and the tropical parts of America and Africa, and the tree itself has the oddest appearance. It is an ever blooming evergreen, ranging from twenty

to forty feet in height, with a straight trunk.

The leaves are large, smooth, and green, and grow at the ends of the branches. In some, however, they spring directly from the trunk like the small, white, petals of flowers. The fruit is a pod with a hard leathery shell, green at first and purplish-yellow when ripe. Now, can you imagine what it looks like to see these pods growing all the way up the trunk, just as if someone had hung them on there by way of decoration?

From Bitter to Sweet

Inside the pod there are five or eight rows of white or pale purple beans—twenty nine to fifty in all—embedded in a sweet pink pulp. And it is from these beans that cocoa and chocolate are made. The fresh beans have a very strong, bitter taste, so they have to go through various processes before they are ready for use.

After the pods have been cut from the trees by means of a long pole with a curved blade at the end, they are left on the ground for a day or two to dry. Then the beans are shelled out and heaped into piles to ferment for from nine to twelve days. This process removes some of the bitter taste and turns the beans to a rich brown colour. They are then ready to be dried, sorted, cleaned and shipped to the factory.

Here they are put into large roasting machines which further improve the flavour and dry the beans so that when the beans are crushed between rollers, the husks come off quite easily. The cocoa nibs are then ground until they are perfectly smooth and sufficiently heated by the friction to flow from the mill as pure liquid chocolate. The liquid is drawn off into moulds and allowed to cool, starch and sugar being added to sweeten it.

Chocolate is very rich in fats, so if powdered cocoa is to be made, the chocolate is put in presses which squeeze out part of the fat as cocoa butter. After cooling, the cakes of cocoa are ground to a fine powder and then sifted

through a fine mesh silk and finally packed in

In making milk chocolate, sugar, milk, flavourings, and cocoa-butter are added to the pure chocolate as it comes from the mill. When it is thoroughly mixed, it is left in a box until properly aged. Then, by way of rollers and grinding machines, the liquid finds itself in a mould.

The last stage in the history of a bar of chocolate is the tapping table, where it is finally settled if the mould and all the air bubbles are forced out so that the surface is smooth.

"STEPPING STONES"

By Uncle Henry, of Plymouth.

THIS is a game that you will find great fun. Mark out, with chalk or paper, irregular "stepping stones" upon the floor or carpet in a zig-zag fashion. Line up the children, close together and let them "cross the brook" stepping on stones with tip-toes only. "Casualties" to stand against the wall to "dry," and the child who crosses the greatest number of times without "falling in" is the winner.

The attempts to balance on tip-toes and "and on 'stones'" immediately behind one another, cause endless fun and excitement.

TELEGRAMS

From Aunts and Uncles at Belfast.

EACH player chooses a letter of the alphabet and each letter chosen must begin one word of the telegram. The Belfast Aunts and Uncles chose—

A. J. D. F. O., and these are their telegrams—
Uncle Tootles wrote: "Auntie J. never Died From Over-Exertion."

Auntie P. wrote, being a musician, to the Austere Judges Defeat Futurist Opera. Uncle W.'s was "Auntie J. can't do it. I'm a Overboard."

But we gave the prize to Uncle Tom for "Alexandrina Jones Deported Fifty Ounces (can you do better?)"

ANNIE'S AWFUL APPETITE.

By LANGFORD REED.



She possessed an appetite which would have produced a famine in a small village.

may have been, deserves to have a statue erected in his honour as high as a mountain. All the same, I am glad we do not have them every day, as some foolish children wish, for then they would neither be holidays nor jolly days. What I mean to say is we should grow so tired of them that we should need a holiday from them, so to speak.

One of the nicest things about holidays is that they give us an opportunity of going away to the country or seaside and enjoying ourselves in unconstrained surroundings. That is, providing we can afford it, or our parents can. Not that this is entirely without disadvantage. For example, the food may not always appeal.

When this is the case, it does not do to remark on the lady who keeps the boarding house. "I would like some salmon for my dinner," I would like some apple pudding for dinner; I simply adore apple puddings, for she has other visitors to consider as well as you. But even this would be better than following Annie's awful example.

There was (and is) a young elephant attached to a travelling menagerie, and the story I am about to relate concerning her is a true one.

She was a good tempered, affectionate creature who, unlike the other animals was allowed plenty of freedom. Perhaps that is why she was so fond of her master.

Anyway, her master was so fond of her that she used to stop with him at the same place. Last Easter holidays they were at a small town in Lancashire and the elephant chose to put up at the "Tiger Inn" for the name had a zoological sound which seemed appropriate.

So they were both accommodated in the stable, Annie on some straw and her master on a low bed placed across the doorway.

But the food did not appeal to her. She snapped the ropes which she had stepped quietly over her sleeping master, pushed open the door with her trunk, and found her way to the larder. She possessed an appetite which would have caused a famine in a small village, and she resolved to gratify it by having a sumptuous tuck-in. Breaking a sheet of wire gauze over the window, she proceeded to eat a plum pie, a large dish of custard, some cheese cakes, a large number of loaves, half a sack of flour, half a sack of potatoes, a peck of peas, four cabbages, and a big bag of onions.

There was plenty of meat, but, being a strict vegetarian, she declined this.

Glutton though she was, she was a perfect lady in other things, and most considerate. For example, she took care not to break a single article of crockery, and made so little noise that the slumber of no one was disturbed. At least, not until she tried to return to the stable and discovered that to get through the doorway was now a difficult and painful job. You see, she had eaten such a lot that she was a good deal wider!

She was so ashamed of herself that, without a word, she stood in the corner of the stable. And next day she was sorer than ever, for she felt so ill and out of sorts that none of the other animals would venture near her. Thus her naughtiness brought its own punishment.

WIRELESS PROGRAMME—FRIDAY (April 17th.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 105.

2LO LONDON. 365 M.

10.20.—Tune Signal from Greenwich. Music performed during Luncheon at the Hotel Metropole.

40.50.—Stories of Famous Theatres—(13) The Haymarket, by Violet M. Melhuys. Organ Music relayed from Shepherd's Bush Pavilion. "Songsters of Devon and Cornwall" by Arnold Bax.

50.60.—A. H. B. S. D. S. V.

60.6.35.—4 CHILDREN'S CORNER "Grandpa Dances" from "The Wizard of Oz" by Marcel Marceau.

6.35.70.—Light Music.

70.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1st GENERAL NEWS BULLETIN S.B. to all Stations.

PERCY SCHOLLES, the B.B.C. Musician.

7.25.—Light Music, S.B. to all Stations.

7.35.—Mr. E. LE BRETON MARIN. Birds. "How day" S.B. to all Stations.

8.0.10.0.—"Round the Stations."

11.—TUNE SIGNAL FROM GREENWICH. WEATHER FORECAST and 2nd GENERAL NEWS BULLETIN S.B. to all Stations.

Col. EDWARDS, Deputy Director of Civil Aviation. "The Romance of the Air" S.B. to all Stations.

10.30.—"Round the Stations" (Continued).

10.45.—"QUIPS."

"The World in Amusement." No. 13, "Oratory" Outcasts.

10.50.—"Round the Stations" (Continued).

11.—"QUIPS."

5IT BIRMINGHAM. 475 M.

3.30.4.30.—Lorelei Picture House Orchestra.

End Persons (Dramatic Recital).

5.0.5.30.—WOMEN'S CORNER. O. F. J.

Bayington. "Charitable", "Chicken Rearing" Marjorie Palmer (Soprano).

5.30.6.30.—4 CHILDREN'S CORNER.

70.—WEATHER FORECAST and NEWS S.B. from London.

PERCY SCHOLLES, S.B. from London.

7.25.—Light Music, S.B. from London.

7.35.—Mr. EDWARD ROWES, F.R.S.

(of the Birmingham Naturalists' Club).

Philosophical Society, "Winds, Waves and Tides." Local News.

8.0.—"Family Broughton" (Soprano).

JOSEPH YATES (Baritone).

ALICE COLEMAN (Piano).

FRANK COLEMAN (Piano).

LADY SEYMOUR and Robert STURTEVANT (Entertainers).

8.0.—Joseph Yates.

Latest Recital of Tchaikovsky's Songs.

"Ah, Weep No More."

"Oh, But To Hear Thy Voice."

"Only For Thee."

"Benediction."

8.30.—"Alice Cochrane."

Valde in F, Op. 34, No. 3.

Prelude in B Flat.

Etude, No. 5.

Poet's Song, Op. 46, No. 12.

Andantino, Op. 46, No. 12.

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Andantino, Op. 46, No. 12.

Andantino, Op. 46, No. 12.

Duet, By the

Song, "Tavern Song"

Duet, "A Day Long"

9.30.—"The World in Amusement."

10.0.—"The World in Amusement."

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7.0.—Mr. J. KYLE FLETCHER. Romance. P. E. Local News.

An Hour of Instrumental Music.

THE MAS F. RYE (Soprano).

VRIL C. DALMAINE.

60.—Thomas F. Rye. Duet.

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Has your set valvular disease?

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The heart of your set is the valve, and in wireless a hard heart is better than a soft one. "Soft" is a euphemism for bad vacuum. A valve with a little air in it is liable to oxidation of the filament, and soon loses its efficiency. B.T.H. Valves are very highly exhausted by a special B.T.H. process. This ensures long life and maintained efficiency. B.T.H. Valves last longer and give much better results than "soft" foreign (or English) valves.

FIT B.T.H. VALVES AND GIVE YOUR SET A GOOD HEART

From all Electricians and Radio Dealers.

B.T.H. RADIO VALVES

Made in Rugby, England

Note new reduced prices of all types.

A World Wireless Language.

Will It Be English? By R. de Poynton.

AT many periods in the history of the world the need for some form of international language has manifested itself. When, for example, Western merchants began to trade in the Near East, a kind of hybrid Italian, known as the *Lingua Franca*, was used by both buyers and sellers. By learning it, a trader could ensure that he would understand and would be understood in all the countries lying around the Eastern end of the Mediterranean Sea.

At an earlier date, owing to the conquests of the Romans, Latin became the language which was understood almost everywhere in the then known world. But spoken Latin soon began to produce a multitude of dialects and divergent from each other that a man who knew one could understand nothing of another when he heard it spoken. French, Spanish, Italian, and Romanian, in their present-day form, are all nothing but Latin dialects.

When Latin Was In Vogue.

Written Latin remained the world language amongst educated people until quite recent times. When books were expensive, and those able to read them few in number, the only way for an author to make sure of a reasonable circulation was to write in Latin, for then his works could be read by scholars in all civilized lands.

To-day, we have no world language, though probably the need for one is greater than at any time in history. A hundred years ago, when communications were slow there was no reason why an Englishman should not have written in English to a Portuguese. It needed a great deal of time for the letter to reach its destination, and if it took the recipient a day or two to have it translated, it did not matter in the least. In the same way his reply could have been written in Portuguese and translated at leisure on its arrival in this country. Now that we have discovered in wireless a means of sending urgent messages over vast distances in a tiny fraction of a second, it is more than ever necessary that there should be some common language so that the transmitter and the receiver can be fully understood by the receiver of the message, and may receive a reply at once.

An Aid To Ships.

Take the case of a ship at sea that requires help of some kind. By means of the international code already in use, she is able to communicate intelligently with shore stations and with other vessels whose operators speak a different tongue. But she may find it hard to express precisely what she wants. If there were some world language, matters would be greatly simplified.

And this is by no means the only point. If you examine a list of the world's regular wireless transmissions, you will find that at all times of day communication is taking place between countries using languages as different from one another as they can possibly be. Commercial wireless communication would benefit immensely by the adoption of an international language.

Attempts That Failed.

The problem is to find a language which will fit all requirements. Many attempts have been made in recent years to provide an artificial tongue of a simple kind for international use. The drawback to an artificial language is that it can never really be alive; it is something in between a dead and a living tongue. It comes naturally to no one; it has to be learned, and it can not be acquired merely by conversing with people, or by living in a particular country for a time.

Is there a living language suitable to become the world's common tongue, for wireless purposes, at any rate? I believe that there is, and that this language is the English that you and I speak.

English is the most rapidly growing form of speech in existence. A hundred years ago it was spoken by, roughly, twenty million people. To-day it is the common tongue of nearly ten times that number. About ten per cent of the entire population of the world speak English and no other language. French, which at one time looked like becoming the international language of educated people, is now spoken by less than fifty millions, whilst German is used by about seventy millions. Spanish can show slightly larger figures than French, and Italian is numerically a somewhat smaller language.

Too Hard For "Foreigners."

There are only two other great languages in the world, Russian and Chinese. The figures for those who speak Russian run to something over a hundred millions; whilst Chinese is spoken by a population estimated at something between four hundred and four hundred and fifty millions. Neither of these languages will ever become world-wide, simply because each of them is too difficult. Russian, for example, contains sounds which no "foreigner" can tackle easily—one of their consonants is something like *shch*, whilst Chinese is so difficult that two years are required to learn its elements.

English, then, is the only living language that is at all likely to come into use all the world over for wireless purposes. It is not at all easy to learn to speak idiomatic English; but at the same time it is not hard to acquire enough of the language to be able to express yourself pretty well.

To-day, English has extended enormously through the agency of wireless. If you look at the correspondence columns in French, German and other European wireless periodicals, you will find one question constantly recurring: "How can I make a set which will receive 21.0" and the other British stations?" Also when you tune-in to some of the French stations, you will hear the announcer give out the items first of all in his own language and then in English. Many of the German stations have talks in English at regular intervals, and I have heard the announcer at Radio Iberica burst into English at times.

The Thin Edge Of The Wedge.

So much for wireless in the old world, what have we to say of the new? The greater part of regular broadcast programmes there are sent out by stations in Canada and the United States. English is, of course, the language used, and as these stations are regularly picked up, not only on the South American continent but in the islands, the language is making rapid headway.

Since the United States and ourselves were the pioneers of broadcasting, it is not surprising to find that English terms have been adopted to a great extent by foreign countries. When railways came, English companies constructed the first lines laid down in France and in some other European countries. That is why you find so many of the English railway words used in foreign languages. In wireless "live broadcasting," "live self induction," and a whole host of other words and phrases, are just as well understood abroad as they are in this country. This is, perhaps, the thin end of the wedge, but I believe that it is one of the things that show that before very long English will become the international wireless language.

The Romantic Harp.

By Francis Gribble.

IS the harp the oldest of the instruments? It is, at any rate, mentioned in one of the early chapters of Genesis, and it is the instrument which David was playing when Saul threw javelins at him, and the instrument which the Hebrews hung up on the willows in Babylon as those who had been taken away captives sang a song saying: "By the willows of the songs of Zion?" But its proudest and palmiest days were those when it shed the soul of music through Tara's Halls, and most of the other halls in Ireland.

Wandering Players.

The conditions were peculiar and are hardly likely to recur. The Irish gentry of those days loved music, and had too sound a musical taste to be satisfied with the music which they were capable of making for themselves. Living in the country, however, far from the musical centres, they could not, like their descendants, go to concerts. Traveling was too expensive and difficult: the roads were too shocking and bad. It suited them better to have good music delivered at the door, and, to that end, they offered hospitality to itinerant harpers.

The plan was the more pleasant because the harpers were often of gentle birth; the calling being regarded as a very suitable one for needy men and women of good family.

"The Man with Two Heads."

Numbers of these harpers, in the seventeenth and early eighteenth centuries, spent most of their lives traveling about from one country house to another, visiting each house on the circuit once or twice in every year, remaining at each house from a week to a month, paid for their ministrations, yet treated, not as vulgar musicians, but as gentlemen.

The most famous of them were very famous indeed. Their names were as much household words with the Irish as the names of Padriacki and Kulick are with us. The biographies of some of the most eminent of them were written by their admirers, and they were remarkable, among other things, for living longer than most of their contemporaries. Denis Hampson, for instance, known as "the man with two heads" because the back of his head was adorned with an enormous wig, lived to the stately age of 112. He was well advanced in middle life when, on a visit to Edinburgh, he played to the Young Pretender in 1745, and he did not die until 1807. It is related that he lived on potatoes and milk and water, played the harp on his deathbed, and never knew what it was to be ill.

Wahh v. Irish.

Irish harpers, of course, have had their share in the Welsh harpers, though there was a time (1100 A.D.) when the Welsh sent for the Irish to give them lessons. The Welsh, it is said, excelled in martial and the Irish in plaintive melodies, and a story is told of a competition arranged between a Welsh and an Irish harper for a stake of one hundred guineas put up by their respective backers.

The Irishman was named Jerome Duane, and is said to have been "an excellent Welsh and Latin scholar." When he arrived in Dublin in his hardie dress it was proposed that the competition should take place in the House of Commons, and the proposal was agreed to. The two harpers performed in turn before the assembled members, and the prize was unanimously awarded to the "home" artist.

It was a great occasion, and it will be admitted that the legislative assemblies of all countries have sometimes been less profitably

A Radio Night Adventure.

Written and Illustrated By BERT THOMAS.

WHEN the Editor—greatly daring—suggested that I should go up to the Studio and tell an expectant world what I thought of it all, I jumped at the idea. Naturally, who would not? Certainly no one who owns a home made crystal set.

Well, then, at five p.m. I was running the gauntlet of the Strand traffic in a desperate attempt to make Savoy Hill and catch Auntie Sophie and all the Uncles at their celebrated back-chat performance, when I suddenly remembered it was my birthday—my very own natal day. Of course, that immediately set my thoughts on to packets of Gold Flake, etc., hidden behind the aspidochelone in the drawing room, or, perhaps, underneath the what-not laden with my well-known and deservedly famous collection of Green China tees (announced for April 1st, 1893). So back I turned and made for home and managed to get there in time to claim my present—a pair of bed-socks!

Well, not so bad, three cold nights; but how Uncle Rex managed to locate them is more than I can fathom.

Wireless magic is most uncanny.

Ready For Anything.

And now, picture me on a large and comfy cushion in the Studio, ready with sketch-book and writing pad, prepared to do my worst.

Ah! That's good. Big Ben booms out one—two—three. Now for the doughs. The orchestra come in and take their places, and immediately begin the usual overture that pleased a former Shah of Persia so much. Then the door under the red light opens and in comes Dan junior. My word! How the lad grows! I wonder if that is the reason why the B.B.C. are continually moving to larger and larger premises!

It is nice to know that the Albert Hall is available on most nights.

Such a nice-looking gentleman—sporting spats and golden hair—comes out of a kind of telephone box laden with a sheaf of papers and is announcing the weather and the spot, while young Dan takes his coat off preparatory to the exertions of baton wielding. I notice he also sports spats. I wonder what connection there is between these useful adornments and wireless—as most of the orchestra have them tucked underneath their coats.



Dan Enjoying Himself.



Waiting Her Turn.

Special system of central heating they have got. I notice young Dan is feeling the effect of it before he starts.

What'll happen to the orchestra when he gets going, I dread to contemplate. If any of them come from the Thames Valley they won't mind so much—but the others—

Rather nice-looking girl over there on the other settee. Looks somewhat worried; reminds me of a client in a dentist's waiting-room. Make inquiries of my neighbour, and find out what she follows the orchestra with a Cockney rendition. Shouldn't have thought so. She looks as if she's quivered in her fur coat.

We are well away now with a great big sop for the "hagarows." None of your tawdry music!

Unmusical Music

Strange that musical music is mostly so unmusical! But still, I'm sure they're eating this up at Golders Green. Much better than always dining off nuts and bananas!

Dan is enjoying this; properly got up steam now. The evaporation is most satisfactory. Bang! he's working up for the climax. That's good. Soon he's over now. My Johann Sebastian! Hooley! Finis.

Oh, how dreadful! No applause! No bravos! Dreadfully uncanny! Nothing but whispers by the handsome announcer and finger-wagging by Dan, and the instrumentalists sneaking out of different doors as if they'd done something to be ashamed of.

"London and Chelmsford calling!" A voice over at the far end of the quiet room announces the next item. I can hardly make out what he's saying, but he "gets it over" all right to Mr. R and Maund.

So I'm told.

The large draped room is now comparatively empty, and the fur coat rises from the settee, sheds itself and approaching the microphone the owner starts right away in good East End slang on the joys and sorrows of rhapsodies, concertos and arches. It is amazingly incongruous, and so come to note the strutting in front of the microphone.

Now anyone can work up an emotion in front of that dreadful looking box beats me, and yet they say we have no imagination as a race!

This item finishes, the lady is helped into her coat by the handsome announcer and sails out

to be congratulated by her adoring partner and "so home" in a large and expensive car. I noticed Dan doing tick-tack signs to me from across the room, so I went to investigate. He explained that the next item, being a horticultural talk, would be of no particular interest to an experienced gardener like myself. I had drastically pruned my asparagus bushes that morning, so we went for a short stroll in search of a wild relaxation.

When we got back, the red light was up, so we had to wait in the ante-room while my friend, H. M. Tomlinson, told us all about the denizens of the forest—he being an expert on this sort of thing—and his voice sounded just like one of the aforesaid man-eaters as it emerged from the loud speaker.

More Magic.

I was surprised when Tomlinson came. He looked even more inoffensive and mild than I'd ever known him. More wireless magic!

Another turn with the orchestra—some really English for a change this time, written by men whose names the announcer could tackle without spelling them out.

A good rollicking one by Sir Ed—beg pardon—Mr. Edward German, carrying on the tradition of the Elizabethans when we were a musical nation. Fine stuff; it makes your blood run. Anyhow, it made Dan perspire more than usual and that's saying something!

And so it went on—orchestra—songs at the piano—talks, with slight interruptions from the announcer holding up a piece of paper with the words. "Not so fast!" "Hurry up!" "Be as quick as a flash!" and an S.O.S. to some of the orchestra.

Most of us grouse at the programmes of the B.B.C. for one reason or another, but if listeners had an opportunity of spending an evening at the Studio and seeing the workings of this tremendous organization, and all the care taken in its administration, they would appreciate the difficulties which beset the broadcasting of programmes designed to please everybody.



The News Bulletin.



When all has been said about the scientific wonder of the COSMOS Valve Set there remains its sheer musical virtuosity. Such purity of reception is new in wireless.



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Dundee Programme.

2DE 331 M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th

3.0-5.30. Programme S.B. from London
5.30-6.0. Service with Address by The Rev. The Lord Bishop of DUNDEE
S.B. from Newcastle

6.0-10.30.—Programme S.B. from Glasgow

MONDAY, April 13th.

3.0-4.0. Concert. Women

4.0-5.0.—Programme S.B. from London

Spring Holiday Concert.

It loved from the Court H.

THE R.N.V.R. BAND

LEND CRICKSHANK (Contra)

ROBERT WATSON (Baritone)

AUGUST, S. BIDDLE (Soprano)

JUPITER MARS (Entertainer)

8.0. March "Nectar"

Overture, "Light Cavalry" Van Supp

8.2. When the King Went Forth to War

8.4. "Auld Lang Syne"

8.6. Good News From a Far Country

8.8. Military Church Parade

8.10. "Knowest Thou the Lord?"

8.12. Flower Song "Faust"

8.14. "The Old English Air"

8.16. Hungarian Rhapsody

8.18. Democratic Mutual Improvement

8.20. Hubertus

8.22. The Basso

8.24. "The Basso"

8.26. Folk Song, "Isle of Skye"

8.28. Overture, "La Cagliostro"

8.30. One-step, "Scottish Melody"

TUESDAY, April 14th.

3.30-4.30. Kinnaird Picture House Orchestra

4.30-5.0. "Children's Corner"

5.0-5.30.—Programme S.B. from London

5.30-6.0. Local News

6.0-11.30.—Programme S.B. from London

WED., April 15th, and SAT., April 16th.

3.0-4.0. Women's Topics

4.0-5.0. "Children's Corner"

5.0-5.30.—Programme S.B. from London

5.30-6.0. Local News

6.0-11.30.—Programme S.B. from Glasgow

THURSDAY, April 16th.

3.30-4.30. Kinnaird Hall Picture House

4.30-5.0. "Children's Corner"

5.0-5.30.—Programme S.B. from London

5.30-6.0. Local News

6.0-11.30.—Programme S.B. from Glasgow

FRIDAY, April 17th.

3.30-4.30. Kinnaird Picture House Orchestra

4.30-5.0. "Children's Corner"

5.0-5.30.—Programme S.B. from London

5.30-6.0. Local News

6.0-11.30.—Programme S.B. from Glasgow

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th

3.0-4.0. Programme S.B. from London

4.0-5.0. The Rev. J. C. B. Cumming

5.0-6.0. Religious Service relayed from St. Andrew's Parish Church

6.0-10.30.—Programme S.B. from London

MONDAY, April 13th.

3.0-4.0. The Station Piano-forte Trio

4.0-5.0. "Children's Corner"

5.0-5.30.—Programme S.B. from London

5.30-6.0. Local News

6.0-11.30.—Programme S.B. from London

TUESDAY, April 14th, and SAT., April 16th.

3.0-4.0. Gramophone Records

4.0-5.0. "Children's Corner"

5.0-5.30.—Programme S.B. from London

5.30-6.0. Local News

6.0-11.30.—Programme S.B. from London

WEDNESDAY, April 15th.

3.0-4.0. The Station Piano-forte Trio

4.0-5.0. "Children's Corner"

5.0-5.30.—Programme S.B. from London

5.30-6.0. Local News

6.0-11.30.—Programme S.B. from London

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Hull Programme.

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Week Beginning Sunday, April 12th.

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SUNDAY, April 12th.

MONDAY, April 13th.

TUESDAY, April 14th.

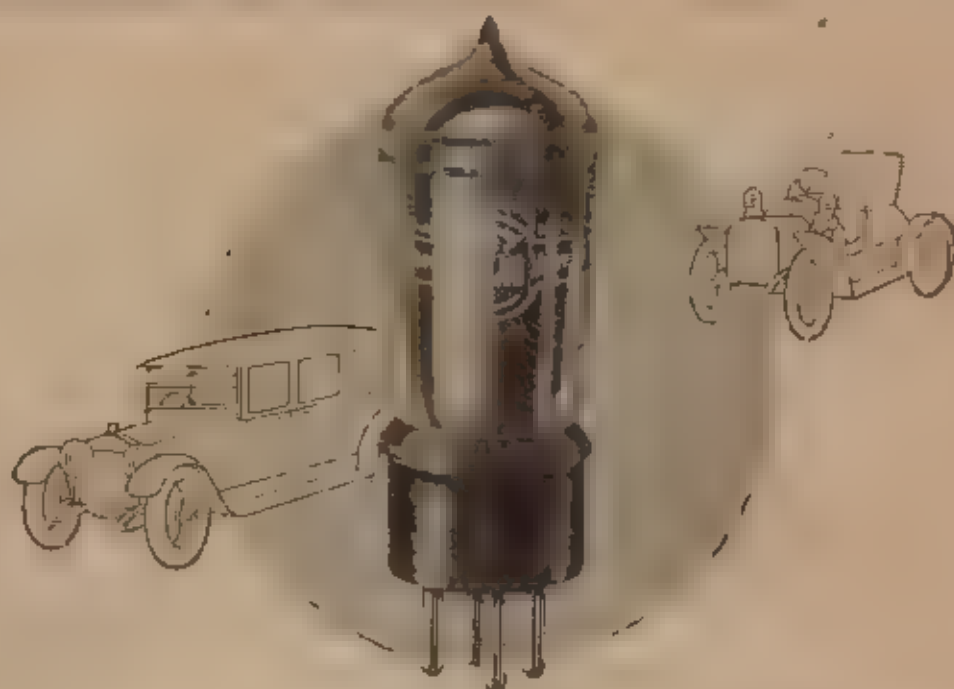
WEDNESDAY, April 15th.

THURSDAY, April 16th.

FRIDAY April 12th

Festival Prize-Winners' Programme

Conductor: J. W. HORSFALL

[illegible]

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SIEMENS

H.T. RADIO BATTERIES

NEW TYPE—LARGE CAPACITY.

THE H.T. DRY BATTERIES DE LUXE



TYPE 1133. 72 volts, with lid removed

These H.T. dry batteries have been designed to meet the increasingly heavy demands which are being made upon the source of H.T. supply. They embody all the improvements which our experience of the requirements of modern broadcast has shown to be necessary.

Obtainable from all leading dealers

SIEMENS BROTHERS & CO., LTD., WOOLWICH, LONDON, S.E.18.



"Broadcasting" Comfort

BERKELEY Comfort is broadcast throughout the entire country and has indeed added to the greater enjoyment of wireless by providing ideal conditions for "listening-in." What can be more delightful than to rest in the luxurious deep-seated comfort of a Berkeley and "listen-in" to the broadcasting concerts and the wireless news?

The universal popularity of the Berkeley increases day by day. Every chair purchased is an eloquent advocate of Berkeley Comfort and Quality. It makes a circle of new friends wherever it goes. Built for ease and comfort, handsome, roomy, and of the greatest durability, Berkeleys are the finest chair value ever offered.

The Berkeley Easy Chair

HAS THE LARGEST SALE OF ANY EASY CHAIR IN THE WORLD.

The frame of the Berkeley is exceptionally strong. It is fitted with long steel-coppered springs in the back, seat, and front edge. The Berkeley has bold, broad, heavily upholstered arms, with an extra deep seat and double-bordered front. The seat also has an independent front edge which adds greatly to the comfort and life of the chair.

CASH PRICE 85/- or **15/-** with order and **5** **FREE DELIVERY**
payments of **15/-** monthly. (in England & Wales (Scotland 5/- extra).

SOLD ON THE MONEY-BACK PRINCIPLE. Soon a matter of first payment with your order we send the Berkeley Easy Chair, carriage paid, in England and Wales (Scotland 5/- extra). If upon examination it is not completely satisfactory, you may return it within 7 days at our expense and we will refund your money in full.

WRITE NOW FOR PATTERNS and choose your own covering. On receipt of a postcard we will send you, post free, a complete range of attractive and artistic designs to harmonize with any scheme of decoration or colouring in your home.

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Showrooms: 133, Victoria St., Westminster, S.W.1, and The Arcade, High Street, Croydon.



BERKELEY CHAIRS BY
OBTAINED DISCOUNTS

Nottingham Programme.

5NC 328 M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

5.0-6.30. } Programmes S.B. from London
6.0-10.30 }

MONDAY, April 13th.

11.30-12.30. Gramophone Records.
1.30-4.30. The Scala Picture Theatre On
Musical Director Andrew Lane
4.30-5.30. WOMEN'S TOPICS
5.30-6.30. CHILDREN'S CORNER
6.30-7.30. Light Music
7.30-8.30. Programmes S.B. from London

TUESDAY, April 14th.

11.30-12.30. Gramophone Records.
1.30-4.30. WOMEN'S TOPICS
4.30-5.30. CHILDREN'S CORNER
5.30-6.30. Light Music
6.30-7.30. Programmes S.B. from London
7.30-8.30. Local News
8.30-11.30. Programmes S.B. from London

WEDNESDAY, April 15th.

11.30-12.30. Gramophone Records.
1.30-4.30. WOMEN'S TOPICS
4.30-5.30. CHILDREN'S CORNER
5.30-6.30. Light Music
6.30-7.30. Programmes S.B. from London

THURSDAY, April 16th.

11.30-12.30. Gramophone Records.
1.30-4.30. The Scala Picture Theatre On
PARTY Speeches by the MAYOR
and SHERRIFF of NOTTINGHAM, and
a Special Children's Corner Relayed
from the Exchange Hall.
4.30-5.30. Light Music
5.30-6.30. Programmes S.B. from London
6.30-7.30. Local News
7.30-8.30. Programmes S.B. from London

FRIDAY, April 17th.

11.30-12.30. Gramophone Records.
1.30-4.30. WOMEN'S TOPICS
4.30-5.30. CHILDREN'S CORNER
5.30-6.30. Light Music
6.30-7.30. Programmes S.B. from London
7.30-8.30. Local News
8.30-11.30. Programmes S.B. from London

First Visit

by

Famous St. Hilda Band.
THE ST. HILDA COLLEGE BAND
Bandmaster, JAMES OLIVER
HARRY FARNSWORTH

In Original Songs and Musical Sketches

8.0. The Band
Overture, "Zenobia" Herald
Romance, "Pierrot and Pierrette" Ramer
Selection, "Samson and Delilah" Saens

Harry Farnsworth

"Concerning a Popular Disease"

The Band

Overture, "Martha" Flutar
Gramophone Solo, "The Trumpeter" Dac 1)
Fantasia, "A Military Church Parade" Hann

Harry Farnsworth

Musical Director

(Continued in column 1, page 141)



21/- TRUE MUSIC : MINOR :

We do not guarantee that the TrueMusic Minor will work unaided from a crystal set. But several purchasers have, nevertheless, written to us to say that it will do so quite satisfactorily. This is a good proof that with amplification the Loud Speaker will revivifying in tone and those of many larger and newer models. Ordinary head phones weigh about 1lb., whereas T.M.C. No. 3

Lightweight Headphones weigh only 8½ ounces. They are, therefore, well worth the extra half crown. (Note that the earpiece attachments do not catch in feminine hair, and the cushions are 8 ft. long, thus ensuring all round comfort.) T.M.C. No. 2A Headphones are 3/- cheaper than the No. 3 Headphones. They are just as good, but slightly less "and both give signal response, that is "Clear."

"If supply you a set. When writing we shall appreciate the name and address of the dealer who is unable to supply."

British Made by British Labour.

T M C

The Telephone Manufacturing Co., Ltd.,
(Makers of the famous Laryngophone),
Hollingsworth Works, West Dulwich, S.E.21



T.M.C. No. 3A Headphones.
Resistance (500 ohms) 19/6.



T.M.C. No. 1 Lightweight Headphones. Weight 6½ ounces. Resistance (500 ohms) 22/6.

Plymouth Programme.

5 PY 338 M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

3.30-4.30. } Programmes S.B. from London.
8.0-10.30. }

MONDAY, April 13th, and WEDNESDAY, April 15th

3.30-4.30. Gramophone Records.
4.30-5.30. Ernest Manning and his Orchestra
relayed from the New Palace Theatre.
5.0-6.30. WOMEN'S TOPICS
6.30-7.30. CHILDREN'S CORNER
8.0 onwards. Programmes S.B. from London

TUESDAY, April 14th

3.30-4.30. Ernest Manning and his Orchestra.
5.0-6.30. WOMEN'S TOPICS
6.30-7.30. CHILDREN'S CORNER
8.0 onwards. Programmes S.B. from London

THURSDAY, April 16th, and SATURDAY, April 18th

4.0-5.0. Albert F. Brook and his Trio relayed
from the Royal Hotel.
5.0-6.30. WOMEN'S TOPICS
6.30-7.30. CHILDREN'S CORNER
8.0 onwards. Programmes S.B. from London

FRIDAY, April 17th.

4.0-5.0. Albert F. Brook and his Trio.
5.0-6.30. WOMEN'S TOPICS
6.30-7.30. CHILDREN'S CORNER
8.0 onwards. Programmes S.B. from London
7.30. Mr. J. H. THOMAS M.C., Late M. I.ary
Administrator of the Central Commission
Africa, "Past and Present of West Africa."
Local News

Military Band Music.

Two Plays.

BAND of the 1ST BATT. SOUTH WALES
BORDERERS (2nd Regiment).

(By permission of Lt-Col. L. H. T. L.
O.B.E., and Officers.)

THE "SPY" REPERTORY COMPANY

8.0. The Band
Overture, "The Merry Wives of Windsor"

8.30. The Repertory Company
CASTLE

A Domestic Play in 3 Acts,
by T. W. Roserlase.

Arranged and Produced by
CHARLES FRANKLIN

Directed by CHARLES DENBY II

The Hon. George Alroy ERIC MORDEN
Captain Hawtrey DONALD PENGELLY
Eccles CHARLES FREEMAN
Sam. Gerridge FRED LAVENDISH
Dixon CHARLES STANLEY
The Marquis de St. Marc

DEBIE EIGAR
ADELE AMSON

GIVEN VET. HOYLE
Act 1.—The Little House in Stungat
Act 2.—The Lodging in Mayfair
Act 3.—The Little House in Stungat

8.30. The Band
Humorous Paraphrase, "John Peel"

Selection, "Printemps" and "Ardent"
Regimental Airs, etc. J. L. Gocka

10.0-10.30. Programmes S.B. from London

10.30. MARIE HUGENOTTE
(Swiss French)

The Call of the Alps
The Repertory Company

THE SECRET

A Comedy in One Act,

by William Barrymore.

Arranged and Produced by

CHARLES FRANKLIN

Directed by CHARLES DENBY II

Scene: The Library in Dupuis House, Paris.

11.0.—Close down.

FEATHERWEIGHT



The favourite of the family—

EVERY member of the family prefers the Brown Featherweight Headphone. Weighing but six ounces (including cords) it is easily the universal favourite. Its tone is so clear—there are no ugly projections to catch in the hair—its wide adjustable bands will instantly fit any head—it does, in fact, all that a Headphone should do for Broadcast reception.

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20/-

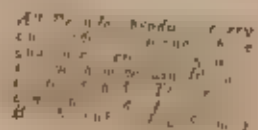
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Brown

HEADPHONES AND LOUD SPEAKERS

The name to know in Radio



204



Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

3.0-3.30.) approaching S B, from London,

MONDAY, April 13th.

11:30-12:30 - Gramophone Records.
 1-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037

TUESDAY, April 14th

41 H " " " " " " " " " " " "
 50 M " " " " " " " " " " " "
 60 C WOVENS CORNER
 70 B " L & DORNS CORNER
 70-11-30 Programme S.B. from Lond

WEDNESDAY, April 15th.

70-120.—Gramophone Records.
 " 20.—WOMEN'S CORNER
 " 10.—CHILDREN'S CORNER
 70-120.—Gramophone S.E. from I.

THURSDAY, April 10th.

EJ 30-12-30.—Gramophone Records
 7-1-30. Y. H. P. B. L. C. M.
 8-1-30. WOMEN'S CORNER
 9-1-30. THE LENS CORNER
 10-1-30. S.B. from London,
 11-1-30. N. SIMONS, Lee
 Local News
 R. I. 1. \$0.—Gramophone S.B. from London.

FRIDAY, April 17th.

11.30-12.30.—Gramophone Records.
Hotel
5.9-6.30. WOMEN'S CORNER.
6.30-8.30. CHILDREN'S CORNER.
7.0-7.35. Programmes S.S. from London
7.35. Mr W PERCIVAL WISTELL, F.L.S.
Woodland Nature Talks—(4) Pine
—Lime Again.

LEWIS, SHERMAN

THE STATION QU'INTÉ J

Under the Direction of COLLIN SMITH
DORIS HUTCHINER (Soprano),
MARY ANNON (Soprano)
ELsie HAUFELD (Contralto)
JOSEPH MARKHAM (Tenor)
STANLEY BECKETT (Baritone),
LAURENCE SMITH (Bassitone)
STANLEY SMITH (Chorus)

No.	Quantity	Price	Total
10.	Joseph Murkham (Old English Songs). Dear Kitty " Since From My Dear " I Sail Upon the Dogstar "	1.00 1.00 1.00 1.00	4.00
11.	Wm. Hedfield (Old Eng. " Tom Tricer's My True	1.00 1.00	2.00

Loved a Law

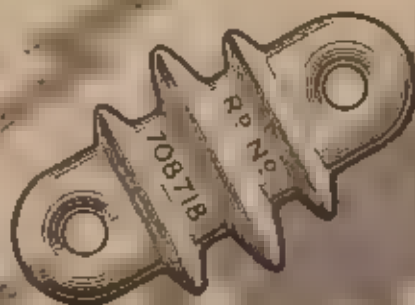
n. Lawrence Smith (Old English Song).
 Blow High, Blow Low. Libby.
 R. 30. Doris Helmer, Euse Haasch. *and others*.
 Markham and Stauber. Berlin.
 "You to the Four" - Katharine Martin (B).
 Mary.

The Fields Are Full "—Armstrong (Hilda)
You Don't Believe in Fairies"
Barbara M. Hunt (1)

8.40. Quintet

Inde: Sonz " R
Stly Signer
Hudela and Joseph Markham
Mar 30 1895

and at present 1, page 141)



Feed the Brute

Try this ancient advice on YOUR wireless net.

A hungry rat is an angry rat.

No wonder it gives you disgruntled reception.

Give it a good "helping."

These three Climax Patents SATISFY.

THE NEW CLIMAX AIRIAL INSULATOR. (Patented)
Registered Design No. 10,000.

That will stand FOUR TI

This will stand FOUR TIMES the flash over voltage of the ordinary cheap shell or egg insulator while it has far less capacity to earth. It is made of the same High Purity vitreous porcelain as the 100,000 volt insulators on High Power Transmission lines. It will stand a direct pull of 100,000 lbs. It is not a hygroscopic material. It cannot absorb moisture even if fractured. IT INSULATES PERFECTLY DURING RAINFALL. It is self cleaning on all surfaces.

Price per pair 1/-, Set of four insulators with two shock
chambers 2/6.

2. THE CLIMAX RADIO EARTH. The low-loss DIRECT TUBULAR EARTH. Far better than the old fashioned waterproof cables for carrying direct current power. Climax Insulated Low Loss Earth Lead, 20 ft. L3.

THE CLIMAX LIGHTNING ARRESTER. Made on the basis of a ground path to the ground through space charges and lightning discharges with a straight path to earth of very low reluctance. Protects the set whether a wire or not. **NO SWITCHES NECESSARY.** The mica insulating cores and series multiple gaps remove complete absence of shunting effect, leaving your signals at maximum strength. Equipped with a Climax Lightning Arrestor, a serial is a positive protection against lightning, instead of being a source of danger. Price 75, complete ready to ship.

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REFUSE SUBSTITUTES.**

Every Climax product is clearly marked
with the name "Climax"

ALL WIRELESS DEALERS CAN SUPPLY.

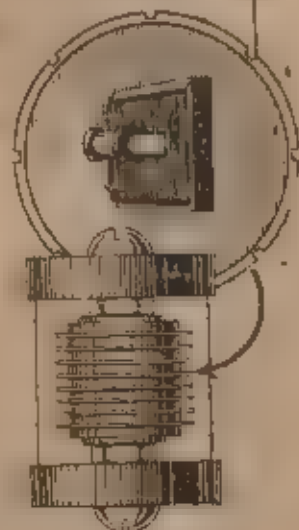
In case of difficulty, or if subsidies are offered you, send your order direct to us, together with P.O. and we will send the goods by return.

CLIMAX

RADIO

CLIMAX PATENTS LTD.
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When you want a new crystal—specify **CLIMAX** super crystal, 1¢ per box



Tungar

FOR CHARGING BATTERIES ON
ALTERNATING CURRENT SUPPLY

THE TUNGAR solves the battery-charging problem for all whose houses are electrically lighted by alternating

It is connected on one side to any lamp-holder or wall-plate and on the other to the other side of the mains. It starts charging as soon as it is switched on. There are no mechanical parts, it is purely electrical and there is nothing to get out of order. It requires no attention and can be left on all night.

The Tungar is a small, simple, and efficient device for charging accumulators on the alternating current supply.

Enquire at your local dealer or write for copy of new booklet to—
The British Thomson-Houston Co., Ltd.,
Mazda House, Newman Street, Oxford
Street, W1.

Charge your accumulator at home



"NOW I can listen in for hours"

The new "KUMFI" De Luxe Ear Pad adds greatly to your comfort in listening-in. It is a soft, velvety pad, not too thick to be comfortable, and it is made of a special material that is soft and pliable. It is designed to fit the ear perfectly, and it is made of a material that is soft and pliable. It is designed to fit the ear perfectly, and it is made of a material that is soft and pliable. It is designed to fit the ear perfectly, and it is made of a material that is soft and pliable.

Try a pair on your 'phones' to-night:

Long soft velvety pads, which are comfortable and soft. They are made of a special material that is soft and pliable. They are designed to fit the ear perfectly, and they are made of a material that is soft and pliable.

'KUMFI' De Luxe EAR PAD

Sold by Wireless Dealers, or POST FREE from the makers on receipt of 1/3.

A. de St. Dalmas & Co., Ltd.,
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The Perfect Battery for Wireless Work

ASK YOUR
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FULLER PLATE TYPE BATTERIES IN EBONITE CASES.

These accumulators are thoroughly reliable and well constructed units, of which many thousands have been supplied for radio work. The ebonite cases are strong and fire-proof; non-corroding terminals are fitted.

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Chadwell Heath, Essex.

Telephone area 1200

London Depot 175 Tottenham Court Road, London, W1

Get a FULLER'S
—you get the best.

Stoke-on-Trent Programme.

6ST 306M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

8.40-9.0.—Service with Address by the Rt Rev The Lord Bishop of DURHAM
S.B. from Newcastle

10.15-10.30.—Programme S.B. from London

MONDAY, April 13th, to WEDNESDAY, April 15th, and SATURDAY, April 18th

12.30-1.30.—Monday Concert.
7.0-7.30.—The Music of the Week.
J. C. L. N. S. C. O. N. I.
J. C. L. N. S. C. O. N. I.

THURSDAY, April 16th

7.30-7.45.—The Music of the Week.
J. C. L. N. S. C. O. N. I.
J. C. L. N. S. C. O. N. I.
Mr W. J. H. N. S. C. O. N. I.
8.0-11.30.—Programme S.B. from London

FRIDAY, April 17th.

12.30-1.30.—Monday Concert.
3.30-4.30.—The Majestic Cinema Orchestra.
8.0-8.15.—The Music of the Week.
J. C. L. N. S. C. O. N. I.
J. C. L. N. S. C. O. N. I.

DORA VORDREY (Soprano)

TOM CAMERON (Tenor)

SETH SHAW (Solo Clarinet)

FRANK COBB (Soprano)

FRANK COBB (Soprano)

FRANK COBB (Soprano)

FRANK COBB (Soprano)

FRANK COBB (Soprano)

FRANK COBB (Soprano)

FRANK COBB (Soprano)

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The "DRAGON" SHAPE An Explanation of interest



IN Loud Speaker design it is important to secure the utmost efficiency in every essential detail, but at the same time the desirability of an attractive ensemble must not be lost sight of.

Without sacrificing one iota in the way of appearance, the AMPLION has the technical advantage of an extended and correctly developing sound conduit terminating in a radiating or amplifying trumpet occupying, together a comparatively restricted space owing to the origination of the unique and now well-known "Dragon" shape.

Let the electro-magnetic element be of the most effective type, as that of the AMPLION certainly is, it is

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To illustrate the outstanding feature of AMPLION "Dragon" design the "New" Junior-de-Luxe Model AR 114, is shown as an example. With a back-to-front measurement of 11½ inches only, there is afforded the equivalent of a "straight horn" Loud Speaker having an overall length of 21½ inches.

No other style of Loud Speaker possesses or even approaches the AMPLION in the qualities which, in association with a suitable Wireless Receiving Set, ensure "Better Radio Reproduction."

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Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

3.0-5.30.—Programme S.B. from Cardiff
 5.30-6.0.—S.B. Service
 6.0-10.45.—Programme S.B. from Cardiff

MON., April 13th, SAT., April 18th.

3.0-5.30.—The Castle Cinema, London
 from the Castle Cinema, London
 Jack Arnold
 5.0-5.30.—WOMEN'S TOPICS, (Monday)
 5.15-6.0.—CHILDREN'S CORNER
 7.0-7.30.—Programme S.B. from London
 7.30-8.0.—Programme S.B. from Cardiff
 8.0-11.0.—Programme S.B. from London

WEDNESDAY, April 15th.

3.0-4.0.—The Castle Cinema Orchestra.
 5.0-5.15.—WOMEN'S TOPICS
 5.15-6.0.—CHILDREN'S CORNER
 7.0-11.0.—Programme S.B. from Cardiff

THURS., April 16th, TUES., April 14th.

3.0-4.0.—New Cinema, London
 3.0-5.0.—The Castle Cinema, London
 Mr. J. M. ...
 5.15-6.0.—CHILDREN'S CORNER
 7.0-7.30.—Programme S.B. from London
 7.30-8.0.—Programme S.B. from Cardiff
 Local News
 8.0-11.30.—Programme S.B. from London

FRIDAY, April 17th.

3.0-4.0.—The Castle Cinema, London
 5.0-5.15.—WOMEN'S TOPICS
 5.15-6.0.—CHILDREN'S CORNER
 7.0-7.30.—Programme S.B. from London
 7.30-8.0.—Mr. J. KYRLE FLETCHER, S.L.
 from Cardiff. Local News.
 MARGARET FRANCIS, Soprano
 VINCENT HANNEY, Tenor
 O. ...
 Conductor HORACE SAMUEL.
 The Orchestra
 8.0.—Maurice, "Sempere Fideus" ...
 "Valse, "Reine des Coeurs" ...
 Charles Ward
 "My Dream" ...
 "Nervous" ...
 The Orchestra
 Overture "Mazurka" ...
 Margaret Francis
 8.30.—A. ...
 "Le Haïser" ("A Memory") (Sung in
 French) ...
 "Happy Summer Song" ...
 The Orchestra
 9.0.—The ...
 "The ..."
 The Orchestra
 9.15.—Overture "Don Giovanni" ...
 Charles Ward
 9.25.—"Down the Vale" ...
 "Mountain Lovers" ...
 The Orchestra
 9.35.—"The Leak" (Welsh Melody) ...
 Margaret Francis
 "Honeyuckle Lane" ...
 "Blue ... Love" ...
 "The Street of Quiet Windows"
 10.0-10.30.—Programme S.B. from London
 The Orchestra
 Intermezzo, "Forget-Me Not"
 10.30.—Alma Macbeth
 Margaret Francis
 "The Land of the Lot & Ago" ...
 "My Prayer" ...
 The Orchestra
 Overture, "Die Felsenmühle" ...
 March, "One Flag" ...
 "HEN WILAD & NYADAT"
 11.0.—Close down

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Amplification
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Filament Amps 0.1 |
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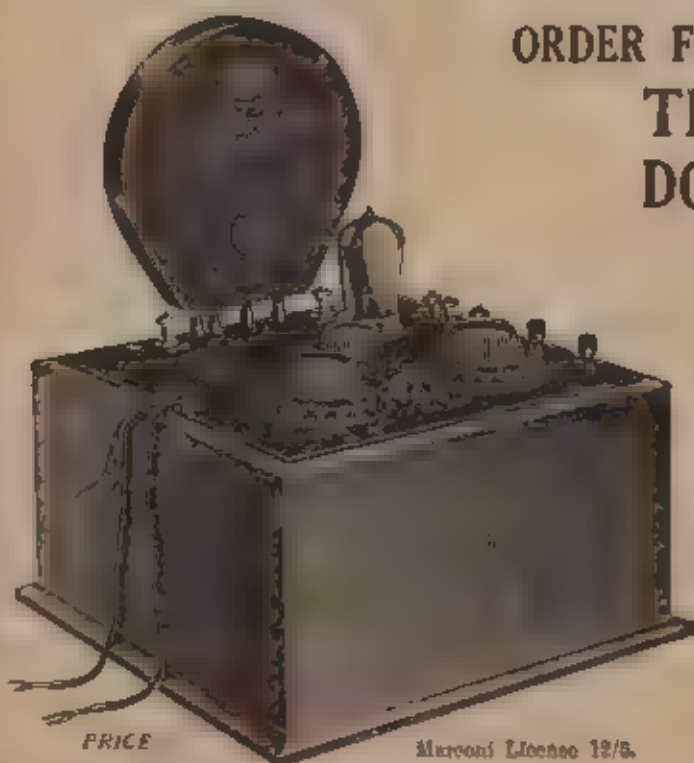


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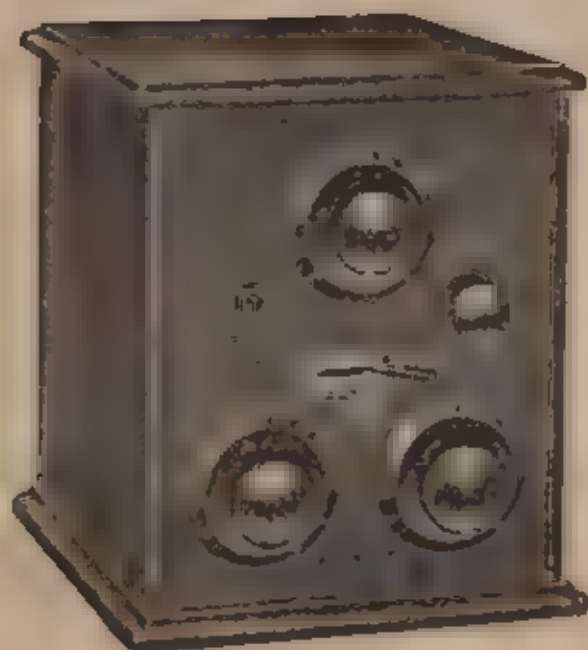
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Ethophone Power Amplifier, Mark IV (No. 1520) two-valve type, in mahogany cabinet, without valves or batteries, £22. Marconi Licence, £1 5s.

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BIRMINGHAM: Winchester House, Victoria Square.

NEWCASTLE: 17, Lisle Street.

Nottingham Programme.

(Continued from page 120.)

- The Band.
Sally, "Rustic Scenes" Cape
Waltz, "Riverside Rose" H. Nicholls (9)
Harry Farnsworth.
Irish Songs and Stories.
The Band.
Cornet Solo, "Lizette" Harrison
Suite, "Bohemian Days" Leachman (1)
10.0-10.30.—Programme S.B. from London.
10.30.
Harry Farnsworth.
"Farewells—Real and Otherwise"
The Band.
Cornet Duet, "Friendly Rivals"
Charles Hadley
(ELLISON and TEASDALE.)
Favourite, "Sahara" H. Nicholls (9)
Selection, "Lohengrin" Wagner
11.0.—Close down.

SATURDAY, April 18th.

- 3.15-4.15.—The Scala Picture Theatre Orchestras.
5.0-6.0.—The Station's Second RADIO CIRCLE
PARTY—Special Children's Corner,
relayed from the Exchange Hall.
6.15-7.0.—Light Music.
7.0-7.25.—Programme S.B. from London.
7.35.—Mr. FRANK HEALD ("John's Trout")
Outdoor Topics.
Local News.
8.0-12.0.—Programme S.B. from London.

Sheffield Programme.

(Continued from page 133.)

- 9.5.
Stanley Beckett.
Song Cycle, "Songs of Sun and Shade"
Coleridge Taylor (1)
"You Lay So Still"
"Thou Hast Bewitched Me."
"The Rainbow Child."

- "Thou Art Bitten, My Beloved"
"This Is the Island of Gardens."
9.15.
Mary Amson and Laurence Smith.
Duet, "None So Pretty" May Beale (5)
9.20.
Doris Hitchens, Elsie Hatfield, Joseph
Markham and Stanley Beckett.
Song Cycle, "The Passing Show"
Harriet Oliver (8)
Quartet, "Come to the Show"
Doris Hitchens, "The Dancing Lesson"
Joseph Markham, "Exit Pique"
Quartet, "A Roundelay"
Doris Hitchens and Joseph Markham.
"Enchantment"
Elsie Hatfield, "Fairy Moon"
Stanley Beckett, "Harlequin's Song"
Quartet, "The Passing Show"
Quintet.
9.30.
Overture, "Mirella" Tannhauser
"Statuesque Stephen" will entertain.
9.45.
Old Easter Hymn ver. Dr. Harold Hurke
(14)
Sung by all the Vocalists, assisted by Six
Ladies of the Eva Rich Ladies' Choir.
9.50.
Doris Hitchens.
"Cradle Song" Tchaikovsky
10.0-10.20.—Programme S.B. from London.
10.30.
Laurence Smith.
"Sea Rapture" Eric Coates
10.50.
Quintet.
"Bourée and Tugue" Ed. Gernon (11)
11.0.
Urson Song
"Our Love Goes Out to English Shores"
Pavett (14)
11.5.—Close down.

SATURDAY, April 18th.

- 4.0-5.0.—Orchestra, relayed from the Grand
Hotel.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
7.0-7.35.—Programme S.B. from London.
7.35.—Station Director's Talk. Local News.
8.0-12.0.—Programme S.B. from London.



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Back in 1909 the Admiralty adopted Ericsson British Telephones as standard. In 1917 in the gruelling tests of war the R.A.F. did the same. Their efficiency both as regards sensitivity and robustness secured this distinction. Since then we have immensely improved their sensitivity and to-day they stand supreme as "The World's proved best Telephone." Prices at all good dealers:

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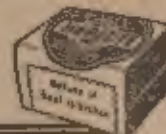
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Wuncell exclusive advantages featured:
No. 4



THE arched filament of the Wuncell Valve is further strengthened by means of a special centre support. Thus all possibility of sagging—no matter in which position the Valve is used—is entirely eliminated.

This exclusive Cossor feature must not be confused with the ordinary method of holding the filament under tension.

The Wuncell filament is not held under tension; therefore, it is not subjected to any strain when the current is suddenly switched on or off.

Obviously this three point method of construction is very largely responsible for the long life of the Wuncell Valve.

Prices:
W.1 For Detector or L.F. Amplifier
W.2 With red top for long distance reception
18/- each



W.R.1 Corresponding to W.1
W.R.2 Corresponding to W.2
20/- each



*Fitted with internal resistance so that Valve can be used with 2, 4, or 6 volt Accumulator without alteration to Set.

PERFORMANCE —the acid test for a Valve

THE first Dull Emitter placed on the market was not a Cossor—but Cossors had been experimenting with Dull Emitters long before. Obviously Cossor's reputation for Bright Valves is such that they cannot afford to trifle with any Valve which will not at least equal in efficiency the wonderfully popular P.1 and P.2 Cossor Valves.

Previous to the introduction of the Wuncell Valve there was not a Dull Emitter that could be said to compare with the high average standard of a British Bright Emitter. If it had volume it lacked sensitiveness. If it possessed tonal purity it suffered from microphonic noises. And so on. There was always some defect that wireless enthusiasts were glad to put up with to overcome the continual heavy upkeep costs of 4-volt Valves consuming nearly $\frac{1}{2}$ of an ampere per hour.

But the Wuncell is quickly changing everyone's ideas as to what a Dull Emitter can and should do. Users are finding that they sacrifice nothing when they change over to Wuncells. Rather, indeed, do they gain heavily.

In volume, sensitiveness, freedom from microphonic noises, exceptionally long life, low operating cost, purity of tone and stability the Wuncell is indeed without equal. And whether their Set is a reflex or a plain Circuit—a single valve or a multi-valve—they are finding that Wuncells give it added sensitiveness.

Remember that the Wuncell requires less than 2 volts and it consumes only $\frac{1}{3}$ of an ampere per hour—its low current consumption is obtained by means of a special filament (exclusive to the Wuncell) and not by means of a filament whittled down to the point of fragility.

After all, there is not much economy in obtaining low current consumption if the filament is made excessively delicate and the life of the Valve endangered. If you want long service for your Dull Emitter, use the Wuncell—the only Dull Emitter with a filament as stout and as robust as that used in an ordinary bright valve.

Cossor Wuncell Valves

THE ONLY DULL-EMITTER VALVES SOLD IN SEALED BOXES

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